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JEREMIAH

SACRED CANTATA

THE WORDS SELECTED FROM THE WRITINGS OF THE PROPHET

BY

THE REV. JOHN ELLERTON

THE MUSIC COMPOSED BY

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ANALYSIS.

THE history of Jeremiah is divisible into three parts—

First, his call and ministry during the lifetime of Josiah, when there was a strong and partially successful revival of religion among the people, suddenly checked by the death of the king in battle.

Secondly, his prophecy during the successive reigns of the sons of Josiah, Jehoahaz, Jehoiakim, Coniah, and Zedekiah, when the nation had relapsed into evil, but a few among the older nobles were friendly to the prophet: his enemies sought his life, and succeeded in imprisoning him.

Thirdly, the judgment that followed, the fall of Jerusalem, the capture of the king, the captivity.

Jeremiah survived this, and during the worst crisis of the fall of the city uttered some of the most hopeful prophecies of its restoration, while sharing to the full the distress of the Jewish people, and lamenting over their ruin.

The Cantata opens with an Introduction, designed to suggest the working in the mind of the young prophet of thoughts and feelings which have not yet found their expression in words. (1) The call of God is heard, and at first reluctantly obeyed; the prophet is re-assured by a promise of the Divine Presence. This is followed by (3) a song of faith in God's promised deliverance of him; (4) his inward conflict; (5) his first address to the people; (6-9) their awakening to penitence; the prophet's further instructions; (10) concluding with a song of repentance and faith from the returning people.

Part II. opens with an Introduction suggesting the general sorrow which pervaded the nation on the death of Josiah. (12) His death is announced, and the announcement leads on to (13) a lament. In the revolution which resulted, the Egyptian conquerors having carried away the new king after but three months, a counter lament (15) for Jehoahaz follows. The prophet again (16) warns the people in the name of God the searcher of hearts. The people are divided: some are moved to penitence, others provoked to oppose and persecute the prophet. He announces more distinctly the coming calamities, and a conflict arises between the unbelievers clamouring for his death and the penitent Israelites who wish to spare him. The latter prevail so far that the prophet is only imprisoned; (17) but at the intervention of Ebed-melech is delivered by order of King Zedekiah. He pours forth his feelings of gratitude and trust in God, and is sustained by thoughts of patience and hope expressed in the Chorus with which the Part concludes.

Part III. begins with a Recitative announcing the near approach of the terrible Chaldean army. The famine in Jerusalem is described (21) in the pathetic words which follow, and Jeremiah, sympathising with his people, (22) notwithstanding their ingratitude, utters his lament for them.

A succession of choruses (23) describe the entrance of the Chaldeans, the capture of the King Zedekiah, the impending captivity, and the fall of the temple; each terrible announcement being received by the penitents in words expressive of submission and trust; the natural sorrow and despondency of both inhabitants and penitents breaks out in an appeal to God. (24) At last the prophet breaks silence, announces God's designs of peace; (25) foretells the restoration, and breaks out into a song of praise which is taken up by the repentant Israelites around, and which concludes the Cantata with a jubilant chorus.

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JEREMIAH.

PART I.—THE CALL AND RETURN.

No. 1.—INTRODUCTION.

RECITATIVE.—*Contralto.*

The word of the Lord came unto Jeremiah in the days of King Josiah, saying,
Before I formed thee I knew thee, and I ordained thee to be a prophet unto the nations. (i. 1-5.)

RECITATIVE.—*Bass.*—(*Jeremiah.*)

Ah, Lord God ! behold I cannot speak, for I am a child. (i. 6.)

RECITATIVE.—*Contralto.*

Behold, I have put my words into thy mouth.
I have set thee over the nations.

No. 2.—AIR.—*Contralto.*

Be not afraid, for I am with thee, saith the Lord. See, I have set thee over the nations, to root out and to pull down ; to build, and to plant.

And they shall fight against thee, but they shall not prevail against thee, to deliver thee, saith the Lord. (i. 8, 9, 10, 19.)

No. 3.—CHORUS.

Sing unto the Lord, praise the Lord : for He hath delivered the soul of the poor from the hand of evil-doers. (xx. 13.)

No. 4.—SOLO.—*Jeremiah.*

Woe is me, my mother, that thou hast borne me a man of strife and a man of contention to the whole earth ! I said, I will not make mention of the Lord, I will speak no more in His name. But His word was in my heart as a burning fire, and I was weary with forbearing, and I could not stay. (xv. 10 ; xx. 9.)

No. 5.—RECITATIVE.—*Bass.*

Hear ye the word of the Lord, O house of Jacob, and all ye families of the house of Israel ! It is an evil thing and bitter that thou hast forsaken the Lord thy God, and that my fear is not in thee, saith the Lord God of Hosts. (ii. 4, 19.)

No. 6.—DUET.—*Contralto and Tenor.*

A voice was heard upon the high places, weepings and supplications of the children of Israel, for they have perverted their way, and they have forgotten the Lord their God. (iii. 21.)

No. 7.—SOLO.—*Soprano.*

Return, ye backsliding children, and I will heal your backslidings.

No. 8.—CHORUS.

Behold, we come unto Thee, for Thou art the Lord our God.

Truly in vain is salvation hoped for from the hills : truly in the Lord our God is the salvation of Israel. (iii. 20-23.)

No. 9.—AIR.—*Soprano.*

How shall I put thee among the children, and give a pleasant land, a goodly heritage ? Thou shalt call me, my Father, and shalt not turn away from me. If thou wilt return, O Israel, saith the Lord, return unto Me. (iii. 19 ; iv. 1.)

No. 10.—CHORUS.

The Lord liveth, in truth, and in righteousness, and in judgment ; and the nations shall rejoice in Him, and in Him shall they glory. (iv. 2.) For the Lord is merciful, and he will not keep anger for ever. (iii. 12.)

END OF PART I.

PART II.—THE RELAPSE.

No. 11.—INTRODUCTION.

No. 12.—RECITATIVE.—*Contralto*.

And Josiah died, and was buried in the sepulchres of his fathers. And all Judah and Jerusalem mourned for Josiah. And Jeremiah lamented for Josiah. And all the singing men and singing women spake of Josiah in their lamentations.—(2 *Chronicles* xxxv. 24, 25.)

No. 13.—LAMENT.—*Chorus*.

How hath the Lord covered the daughter of Zion with a cloud in His anger, and cast down from heaven unto earth the beauty of Israel! (*Lamentations* ii. 1, 2.)

No. 14.—RECITATIVE.—*Contralto*.

And Jehoahaz his son did evil in the sight of the Lord; and the King of Egypt took him away. (2 *Kings* xxiii. 34.)

No. 15.—AIR.—*Soprano*.

Weep ye not for the dead, neither bemoan him: but weep sore for him that goeth away; for he shall return no more, nor see his native country. But he shall die in the place whither they have led him captive, and shall see this land no more. (xxii. 10.)

No. 16.—SOLO.—*Jeremiah*.

Thus saith the Lord: Behold, I frame evil against you; return ye now every one from his evil way. (xvii. 10.) I the Lord search the heart, I try the reins, even to give every man according to his ways and according to the fruit of his doings. (xviii. 11.)

CHORUS OF PENITENTS.

Heal me, O Lord, and I shall be healed; save me, and I shall be saved; for Thou art my praise. (xvii. 14.)

CHORUS OF UNBELIEVERS.

Where is the word of the Lord? let it come now. Come and let us devise devices against Jeremiah; come, and let us smite him with the tongue, and let us not give heed to any of his words. (xvii. 15; xviii. 18.)

SOLO.—*Jeremiah*.

Thus saith the Lord of Hosts, the God of Israel, Behold I will bring evil upon this place, the which whosoever heareth it, his ears shall tingle. I will make this city desolate; every one that passeth by shall be astonished because of the plagues thereof. (xix. 3.)

CHORUS OF UNBELIEVERS.

This man is worthy to die: for he hath prophesied against this city, as ye have heard. (xxvi. 12.)

CHORUS OF PENITENTS.

This man is not worthy to die; for he hath spoken unto us in the Name of the Lord our God. (xxvi. 16.)

CHORUS OF UNBELIEVERS.

The temple of the Lord, the temple of the Lord, the temple of the Lord are we! (vii. 4.) Let this man be put to death! (xxxviii. 4.)

No. 17.—RECITATIVE.—*Contralto*.

Then took they Jeremiah and cast him into the dungeon of Malchiah. Now when Ebed-melech heard that they had put Jeremiah in the dungeon, he spake to the King, saying, My lord the King, these men have done evil in all that they have done to Jeremiah the prophet, whom they have cast into the dungeon. Then the King commanded Ebed-melech saying, Take up Jeremiah the prophet out of the dungeon, before he die. (xxxviii. 6.)

No. 18.—SOLO.—*Jeremiah*.

I called upon Thy Name, O Lord, out of the low dungeon. Thou hast heard my voice; hide not Thine ear, at my breathing, at my cry. Thou drewest near; Thou saidst, Fear not. O Lord, Thou hast seen my wrong; judge Thou my cause. (*Lam.* iii. 55-59.)

No. 19.—CHORUS.

It is good that a man should both hope and quietly wait for the salvation of the Lord. For the Lord will not cast off for ever. (*Lam.* iii. 26-31.)

END OF PART II.

PART III.—THE JUDGMENT AND RELEASE.

No. 20.—RECITATIVE.—*Jeremiah.*

Gather yourselves to flee out of the midst of Jerusalem! blow the trumpet, and set up a sign of fire! for evil appeareth out of the north, and great destruction.

Behold, a people cometh from the north country; they are cruel and have no mercy; their voice roareth like the sea; and they ride upon horses, set in array to war against thee, O daughter of Zion! (vi. 1, 22, 23.)

No. 21.—DUET.—*Soprano and Contralto.*

Judah mourneth, and the gates thereof languish; and the cry of Jerusalem is gone up: and their nobles have sent their little ones to the waters; they came to the pits and found no water: for there was no rain in the earth; and the famine was sore in the city. (xiv. 2, 4; lii. 6.)

No. 22.—SOLO.—*Jeremiah.*

O that mine head were waters, and mine eyes a fountain of tears, that I might weep day and night for the slain of the daughters of my people! (ix. 1, 2.) If I go forth into the field, then behold the slain with the sword; and if I enter into the city, then behold them that are faint with famine.

23.—CHORUS OF INHABITANTS.

Our end is near! our days are fulfilled! our end is come! for the adversary and the enemy have entered into the gates of Jerusalem! The joy of our heart is ceased! the crown is fallen from our head! (*Lam.* iv. 18; v. 25.)

CHORUS OF PENITENTS.

Woe unto us, that we have sinned! for this our heart is faint! Remember, O Lord, what is come upon us, consider and behold our reproach! Turn Thou us unto Thee, O Lord, and so shall we be turned; renew our days as of old. (*Lam.* v. 18, 21.)

CHORUS OF INHABITANTS.

The anointed of the Lord is taken in their pits! our inheritance is turned to strangers, our houses to aliens; our nobles are gone into captivity!

CHORUS OF PENITENTS.

Thou, O Lord, remainest for ever; Thy throne from generation to generation! (*Lam.* v.)

CHORUS OF INHABITANTS.

How is the gold become dim! how is the most fine gold changed! The stones of the sanctuary are poured out! (*Lam.* iv. 1.)

CHORUS OF PENITENTS AND INHABITANTS.

O thou sword of the Lord, how long will it be ere thou be quiet! put up thyself into thy scabbard, rest and be still! (xli. 8.)

No. 24.—RECITATIVE AND AIR.

Jeremiah.

Thus saith the Lord: Refrain thy voice from weeping, and thine eyes from tears: for there is hope in thine end. For I know the thoughts that I think towards you, thoughts of peace and not of evil, to give you an expected end. (xxviii. 11; xxxi. 16.)

No. 25.—RECITATIVE.—*Jeremiah.*

Again shall be heard in this place, which is desolate, the voice of joy and the voice of gladness, the voice of the bridegroom, and the voice of the bride, the voice of them that shall say—

Praise the Lord of hosts, for the Lord is good, for His mercy endureth for ever. (xxxiii. 10-11.)

No. 26.—CHORUS.

Sing with gladness for Jacob, and shout among the chief of the nations! For the Lord hath redeemed Jacob, and ransomed him from the hands of the strong ones. (xxx. 7, 11.) Praise the Lord of hosts, for the Lord is good, for His mercy endureth for ever! Amen! Amen.

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JEREMIAH.

PART I. THE CALL AND RETURN.

Nº 1. INTRODUCTION. RECIT. CONTRALTO. RECIT. BASS.

John Naylor.

Lento. ♩ = 80.

ORGAN.

Sw. to G \sharp

p Sw.

p

16 & 8 ft

CRISI.

dim.

Un poco più mosso. ♩ = 92.

G \sharp *p legato*

mp

mf

This page contains five systems of musical notation, each consisting of three staves. The top two staves of each system are in treble and bass clef, while the bottom staff is in a lower bass clef. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has a forte (*f*) marking. The second system has a mezzo-forte (*mf*) marking. The third system has a crescendo (*cresc.*) and a forte (*f*) marking. The fourth system has a crescendo (*cresc.*) and a fortissimo (*ff*) marking. The fifth system has a fortissimo (*ff*) marking. The notation is complex, with many beamed notes and rests.

dim. *poco rall.*

The piano introduction consists of a series of descending and ascending eighth-note patterns in the right hand, with sustained chords in the left hand. The tempo is marked *poco rall.* and the dynamics are *dim.*

RECIT. THE WORD OF THE LORD.

CONTRALTO.

The word of the Lord came un-to Je-re-mi-ah in the

p colla voce

The contralto vocal line begins with a rest, followed by the lyrics. The piano accompaniment features sustained chords in the right hand and a single note in the left hand, marked *p colla voce*.

Andante. ♩ = 72.

days of King Jo-si-ah, say-ing, Be-fore I formed thee I

senza Ped.

The tempo is marked *Andante. ♩ = 72.* The lyrics continue. The piano accompaniment consists of sustained chords in both hands, marked *senza Ped.*

knew thee, and I or-dained thee to be a pro-phet un-to the na-tions.

The vocal line continues with the lyrics. The piano accompaniment features sustained chords in both hands.

RECIT. AH, LORD GOD!

BASS.

Tempo I.

Sw.
p

p

Jeremiah.

Ah, Lord God! be - hold I can-not speak; for I am a child.

mp

92.

RECIT. BEHOLD I HAVE PUT MY WORDS.

CONTRALTO.

mf

Be - hold I have put my

CRIST.

words in - to thy mouth. I have set thee o - ver the na - tions.

Sw.

senza Ped.

6736

attacca

Nº 2. AIR. BE NOT AFRAID.

Animato assai. ♩ = 120.

CONTRALTO.

Be not a - fraid for I am with thee, saith the Lord,

Ch. *mp* *legato*

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The vocal line begins with a forte (f) dynamic. The piano accompaniment starts with a mezzo-piano (mp) dynamic and a legato marking.

saith the Lord, be not a - fraid, be not a - fraid for I am

This system continues the vocal melody and piano accompaniment. The piano accompaniment features a flowing eighth-note pattern in the left hand.

with thee, saith the Lord, saith the Lord. _____

Ch. *Sw.*

This system concludes the vocal phrase and includes the beginning of a new piano section marked 'Ch.' and 'Sw.' (Swell). The piano accompaniment features a sustained chord in the right hand and a moving line in the left hand.

See I have set thee o - ver the na-tions, to

Ch.

This system contains measures 1 through 6. The vocal line begins with a whole rest in measure 1, followed by the lyrics "See I have set thee o - ver the na-tions, to". The piano accompaniment features a continuous eighth-note pattern in the left hand and chords in the right hand.

root out and to pull down.

Sw. Ch.

This system contains measures 7 through 12. The vocal line continues with the lyrics "root out and to pull down.". The piano accompaniment includes a section marked "Sw." (Swing) in measures 10 and 11, and a section marked "Ch." (Chorus) in measure 12.

see I have set thee o - ver the nations, to

Ch.

This system contains measures 13 through 18. The vocal line begins with the lyrics "see I have set thee o - ver the nations, to". The piano accompaniment features a continuous eighth-note pattern in the left hand and chords in the right hand.

build and to plant, to build and to plant.

Ch. Sw.

This system contains measures 19 through 24. The vocal line continues with the lyrics "build and to plant, to build and to plant.". The piano accompaniment includes a section marked "Ch." (Chorus) in measure 22 and a section marked "Sw." (Swing) in measure 23.

And they shall fight a - gainst thee, and they shall fight a -

dolce
- gainst thee, but they shall not pre - vail a - gainst thee, to de -

Ch.

Sw.

- liv - er thee, to de - liv - er thee, saith the Lord, saith the

Ch.

Gt *f*

Lord. Be not a - fraid for I am with thee, saith the

Sw.

Lord, saith the Lord, be not a - fraid, be not a - fraid for

sf *sf*

I am with thee, saith the Lord, saith the Lord, for I am

Ch.

with thee, saith the Lord.

f Tromba

Sw. *legato*

rall.

Nº 3. CHORUS. SING UNTO THE LORD.

Con spirito.

SOPRANO. *f* Sing un-to the Lord, praise the Lord, praise the Lord, sing un-to the

ALTO. *f* Sing un-to the Lord, praise the Lord, praise the Lord, sing un-to the

TENOR. *f* Sing un-to the Lord, praise the Lord, praise the Lord, sing un-to the

BASS. *f* Sing un-to the Lord, praise the Lord, praise the Lord, sing un-to the

ORGAN. *f* *Con spirito.* ♩ = 126.

Lord, sing un-to the Lord, praise the Lord, praise the

Lord, sing un-to the Lord, praise the Lord, praise the Lord,

Lord, sing un-to the Lord, sing un-to the Lord, praise

Lord, sing un-to the Lord, sing un-to the Lord, praise the

A

Lord, praise the Lord.

praise — the Lord.

— praise the Lord. Sing un-to the Lord, praise the Lord, praise the

Lord, praise the Lord.

A

mf

Sing un-to the Lord, praise the Lord, praise the Lord, praise —

Lord, praise — the Lord, praise — the Lord, praise the Lord, — praise —

Sing un-to the Lord, praise the Lord, praise the Lord, sing un-to the

the Lord, praise the Lord, praise the Lord, praise the Lord, sing

the Lord, praise the Lord, praise the

Sing un-to the

Lord, sing un-to the Lord, praise the Lord, praise the Lord,

sing, praise the Lord, praise the Lord, sing un-to the

Lord, praise the Lord, sing unto the Lord,

Lord, praise the Lord, praise the Lord, praise the Lord, praise the Lord,

sing un-to the Lord, praise the Lord, praise the Lord, sing un-to the
 Lord praise the Lord, praise the Lord, sing un-to the
 sing un-to the Lord, sing un-to the
 sing un-to the Lord, praise the Lord, sing un-to the

cresc. **f**

Lord, sing un-to the Lord, sing un-to the Lord, praise the Lord, praise the
 Lord, sing un-to the Lord, sing un-to the Lord, praise the Lord, praise
 Lord,— praise the Lord, sing un-to the Lord, praise the Lord, sing un-to the
 Lord,— praise the Lord, sing un-to the Lord, praise the Lord, sing un-to the

B *p*

Lord, praise the Lord: _____ for He hath de - liv-ered the soul of the

_____ praise the Lord: _____ for He hath de - liv-ered the soul of the

Lord, praise the Lord, praise the Lord: for He hath de - liv-ered the soul of the

Lord, praise the Lord: _____ for He hath de - liv-ered the soul of the

B

poor from the hand of e - vil - do - ers, He hath de - liv-ered the

poor from the hand of e - vil - do - ers, He hath de - liv-ered the

poor from the hand of e - vil - do - ers, He hath de - liv-ered the

poor from the hand of e - vil - do - ers, He hath de - liv-ered the

soul of the poor,
 soul of the poor, — *mf* from the hand of e - vil -
 soul of the poor, *mf* from the hand of e - vil - do - ers, from the
 soul of the poor,

C
mf

from the hand of e - vil - do - ers, of
 - do - ers, from the hand of e - vil, e - vil -
 hand of e - vil - do - ers, from the hand of e - vil -
 from the hand of e - vil - do - ers, from the hand of

mf

D *f*

e - vil - do - ers. Sing un-to the Lord, sing un-to the Lord, praise the

- do - - ers. Sing un-to the Lord, sing un-to the Lord, praise the

- do - - ers. Sing un-to the Lord, sing un-to the Lord, praise the

e - vil - do - ers. Sing un-to the Lord, sing un-to the Lord, praise the

Lord, praise the Lord, sing unto the Lord, sing un-to the Lord, praise the Lord, praise —

Lord, praise the Lord, sing unto the Lord, sing un-to the Lord, praise the Lord, praise the

Lord, praise the Lord, sing unto the Lord, sing un-to the Lord, praise the Lord,

Lord, praise the Lord, sing unto the Lord, sing un-to the Lord, sing un-to the

the Lord,

Lord, praise the Lord, praise the Lord,

sing un - to the Lord, praise the Lord, praise the

Lord, praise the Lord, praise the Lord, — praise — the Lord, praise — the

sing un-to the Lord, praise the

sing unto the Lord, praise the Lord, praise the Lord, sing un-to the Lord,

Lord, praise the Lord, — praise — the Lord, praise the

Lord, sing unto the Lord, praise the Lord, praise the Lord, praise the Lord,

- liv - ered the soul of the poor from the hand of e - vil - do - ers,

- liv - ered the soul of the poor from the hand of e - vil - do - ers,

- liv - ered the soul of the poor from the hand of e - vil - do - ers,

- liv - ered the soul of the poor from the hand of e - vil - do - ers,

mf

Cresc. **F**

He hath de - liv - ered the soul of the poor, from the hand of e - vil - do - ers,

Cresc. *mf*

He hath de - liv - ered the soul of the poor, from the

Cresc.

He hath de - liv - ered the soul of the poor,

Cresc.

He hath de - liv - ered the soul of the poor,

F *mf*

p *mf*

from the hand, from the hand of e-vil - do - ers, —
 hand of e-vil - do - ers, from the hand of
mf from the hand of e-vil - do -
mf from the hand of e-vil -

ff sing un-to the Lord, sing un-to the Lord,
 e - vil - do - ers, *ff* sing un-to the Lord, sing un-to the
ff - ers, sing un-to the Lord, sing un-to the Lord,
 - do - - - ers, *ff* sing un-to the Lord, sing un-to the

sing un-to the Lord, praise the Lord, praise the Lord, praise the Lord, _____

Lord, sing un - - to the Lord, praise the Lord, praise the

sing un-to the Lord, _____ praise the Lord, praise the Lord, praise the

Lord, sing un - - to the Lord, praise the Lord, praise the

— praise the Lord, praise the Lord, praise the Lord, praise the Lord. —

Lord, _____ praise the Lord, praise the Lord. —

Lord, praise _____ the Lord, praise the Lord. —

Lord, praise _____ the Lord, _____ praise the Lord. —

N^o 4. SOLO. WOE IS ME, MY MOTHER.*Moderato e poco agitato.* ♩ = 126.

BASS.

ORGAN.

mf

16 & 8 ft.

Jeremiah.

Woe is me, my mo-ther, woe is me, my mo-ther, that thou hast borne me a

p

man of strife and a man of con - ten-tion, a man of con - ten-tion to the

whole earth! woe is me, my mo - ther, woe is me, my mo - ther, that

Sw. Ch.

thou hast borne me a man of strife and a man of con - ten - tion, a

man of con - ten - tion to the whole earth! I said, I will

f *mf* *f* *Gt*

not make men - tion of the Lord, I will speak no more in His name, I

Ch. p legato *P*

mf

said I will not make men-tion of the Lord, I will speak no more in His

Gt f *Ch. p*

f *p*

CRESC. *poco agitato*

name, I will speak, will speak no more in His name, But His

Gt

CRESC. *f*

word was in my heart as a burn-ing fire, His word was in my

Ch. p

heart as a burn - ing fire, and I was—

wea - - ry with for - - bear - ing, and I could not

stay, I could not stay, His word was in my heart as a

burn - - ing fire, His word was in my heart as a burn - ing

mf

Gt f *Ch. p*

f *p* *legato*

f *cresc.*

poco dim.

fire, and I was wea-ry with for-bear-ing, and I could not

Ch.
Sw.

f.

stay, I could not stay, woe is me, woe is me, woe —

Gt p CRESC. f

CRESC. f

— is me.

f f

N^o 5. RECIT. HEAR YE THE WORD OF THE LORD.

Maestoso. ♩ = 100. Jeremiah.

BASS. Hear ye the word of the Lord, O house of Ja - cob,

ORGAN. *Gt f*

Poco più lento. ♩ = 88.

and all ye fa-mi-lies of the house of Is-ra-el! It is an e-vil

mf *Sw. p* *p*

thing and a bit-ter that thou hast for-sak-en the Lord thy God, and that my

fear is not in thee, saith the Lord God of Hosts.

LESS. *dim.* *p* *dim.* *attacca*

Nº 6. DUET. A VOICE WAS HEARD.

27

Largo e espressivo.

CONTRALTO.

TENOR.

Largo e espressivo. ♩ = 56.

16 & 8 ft

Cresc.
voice was heard up - on the high pla - ces, weep - - ings, weep - - ings and sup - pli -

Cresc.
- ca - tions of the chil - dren of Is - - ra - el, *mf*
A voice was heard up - on the high

mf
A

pla - ces, weep - - ings, weep - - ings and sup - pli - ca - tions of the

cresc. *dim.* *cresc.*

voice was heard up - on the high pla - - ces, a voice was heard up -

cresc. *mf* *cresc.*

chil - dren of Is - - ra - el, a voice was heard up - on the high

cresc. *dim.* Ch. Sw.

dim. *p*

on the high pla - - ces, weep - ings, weep - ings and sup - pli -

dim. *p*

pla - ces, high pla - - ces, weep - ings, weep - ings and sup - pli -

Sw. *pp* *pp*

mf

- ca - tions of the chil-dren of Is - ra - el, weep - ings, sup - pli - ca -

mf

- ca - tions of the chil - dren of Is - ra - el, weep - ings, sup -

Ch.

dim. *Poco più mosso.*

- tions of the chil - dren of Is - ra - el.

dim. *mf*

- pli - ca - tions of Is - ra - el. for they have per - vert - ed their

Poco più mosso. ♩ = 76.

cresc. mp *Gt.*

mp

mf

for they

way, and they have for - got - ten the Lord their God, they have per - vert - ed their

Ch.

Sw.

have per - vert - ed their way and they have for - got - ten the Lord their
 way and they have for - got - ten the Lord their God,

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, with lyrics written below them. The bottom two staves are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The piano part includes a guitar (Gt.) and a cello/bass (Ch.) line.

God, for they have per - vert - ed their way,
 for they have per - vert - ed their way, for they have per -

The second system continues the musical score with four staves. The vocal parts and piano accompaniment (including Gt. and Ch.) continue the melody and harmony. The lyrics are written below the vocal staves.

for they have per - vert - ed their way, and they have for - got - ten, they
 -vert - ed their way, per - vert - ed their way, and they have for - got - ten, they

The third system concludes the musical score on this page with four staves. The vocal parts and piano accompaniment (including Gt. and Sw.) continue the melody and harmony. The lyrics are written below the vocal staves. The piano part includes a guitar (Gt.) and a cello/bass (Sw.) line.

have for - got - ten the Lord their God, they have

have for - got - ten the Lord their God, they have for - got - ten the

Ch.

Lento. *p*

for - - got - - - ten the Lord their God, for -

Lord their God, they have for - got - - - ten, for -

Lento. *p*

Sw.

- got - ten the Lord their God.

- got - ten the Lord their God.

Ch. *p*

Tempo I. *Gt* *Ch. p*

Nº 7. SOLO. RETURN, YE BACKSLIDING CHILDREN.

Poco Andante. ♩ = 80.

SOPRANO.

p *cresc.* *dim.* *p*

Re - turn, re - turn, ye back - slid - ing chil - dren, re - turn and

ORGAN.

p

Senza Pedal.

cresc. *dim.* *mf*

I will - heal your back - slid - ings, re - turn, re - turn, ye

p *f* *p*

back - slid - ing chil - dren, re - turn, re - turn, ye back - slid - ing chil - dren, and

cresc.

I will heal, will heal your back - slid - ings, and I will heal your back -

dim. *p* *dim.* *pp*

- slid - ings, re - turn, re - turn, re - turn, re - turn.

Nº 8. CHORUS. BEHOLD WE COME UNTO THEE.

Andante.

SOPRANO. *mf* Be-hold, behold we come un-to

ALTO. *mf* Be-hold, we come un-to

TENOR. *mf* Be-hold, we come un-to

BASS. *mf* Be-hold, we come un-to

ORGAN. *mf* *legato* *Sw.* *Gt.* *mf* *16 8 8 ft*

Thee, be-hold we come un-to Thee, for Thou art the Lord our

Thee, be-hold we come un-to Thee, for Thou art the Lord our

Thee, be-hold, be-hold we come un-to Thee, for Thou art the Lord our

Thee, be-hold we come, we come un-to Thee, for Thou art the Lord our

God, for Thou art the Lord our God, be-hold we come, we

God, for Thou art the Lord our God, be-hold we

God, for Thou art the Lord our God, be-hold, be-hold we

God, for Thou art the Lord our God, be-hold, be-hold, be-

f *più f*

come un-to Thee, be-hold we come, we come un-to Thee, for Thou art the

come un-to Thee, be-hold we come un-to Thee, for Thou art the

come unto Thee, be-hold we come unto Thee, for Thou art the

-hold we come, we come un-to Thee, we come un-to Thee, for Thou art the

f

Lord our God, _____ for Thou art the Lord our God. _____ *rall.*

Lord our God, _____ for Thou art the Lord our God. _____ *rall.*

Lord our God, _____ for Thou art the Lord our God. _____ *rall.*

Lord our God, _____ for Thou _____ art the Lord our God. _____ *rall.*

rall.

A *Allegretto moderato.*

Tru - ly in vain is sal - vation hoped for from the hills, tru - ly in the Lord our

A *Allegretto moderato.* $\text{♩} = 100.$

mf

legato

God is the sal - va - tion of Is - - ra - el. tru - ly in vain is sal - -

Tru - ly in vain is sal - va - tion hoped for from the

The first system of the musical score is in D major (two sharps). It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A forte (f) dynamic marking is present in the piano part.

- va - tion, sal - va - tion, tru - ly in the Lord our God is the sal - va - tion of

hills, tru - ly in the Lord our God is the sal - va - tion of Is - - ra -

The second system continues the musical piece. The vocal line resumes with a half note D5, followed by quarter notes C5, B4, and A4, then a half note G4, and continues with a melodic phrase. The piano accompaniment maintains its rhythmic pattern, with a forte (f) dynamic marking. The system concludes with a final chord in D major.

B

Is - ra - el, tru - - - ly in vain,

tru - ly in vain is sal - va - tion hoped for from the

- el, tru - - ly

f Tru - - ly in vain is sal - va - tion hoped for from the hills,

B

tru - ly, tru - - - - ly,

hills, tru - ly in the Lord our God is the sal - va - tion, is the sal -

tru - - - ly in the Lord our God is the sal -

tru - ly in the Lord our God is the sal - va - tion of Is - - - ra - -

tru - ly in vain is sal - va-tion hoped for from the

-va-tion, is the sal - va - tion of Is-ra - el,

- va - - tion of Is-ra-el, tru - ly in vain is sal - -

- el tru - ly in vain is sal -

CTESC.
hills, is sal - vation hoped for from the hills, is sal - vation hoped for from the

CTESC.
tru - ly in vain is sal - - vation hoped for from the hills, is sal -

CTESC.
- va - - - - tion, is sal - va - - - - tion, is sal - -

CTESC.
- vation hoped for from the hills, is sal - vation hoped for from the hills, is sal -

hills, from the hills, tru - ly in

- va - tion hoped for from the hills, tru - ly in vain is sal - vation hoped for from the

- va - - - tion hoped for from the hills,

- vation hoped for from the hills, the hills, tru - ly in vain is sal -

vain, tru - ly, tru - ly,

hills, tru - ly in the Lord our God is the sal - va - tion of

tru - ly in vain, tru - ly in vain,

- vation hoped for from the hills, tru - ly in the Lord our God is the sal -

tru-ly in the Lord our God, tru - - -

Is - - - ra - - el, tru-ly in the Lord our God is sal - -

tru-ly in the Lord our God, in the Lord our God,

-va - tion, tru-ly in the Lord our

- ly, tru-ly in the Lord our God is sal - va - - -

-va - - - - tion, tru-ly in the Lord our God is sal -

tru-ly in the Lord our God is sal - va - tion, tru-ly in the Lord our God is sal -

God is the sal - va - tion of Is - - ra - - el, in the Lord our God is sal -

D *ff*

- tion, tru - ly in vain is sal - vation hoped for from the hills,

- va - tion, tru - ly in vain is sal - vation hoped for from the hills,

- va - tion, tru - ly in vain is sal - vation hoped for from the hills,

- va - tion, tru - ly in vain is sal - va - - - tion hoped for from the

D *ff*

tru - ly in the Lord our God is the sal - va - tion of Is - - ra - el, tru - ly,

in the Lord is the sal - va - tion of Is - - ra - el, tru - ly,

tru - ly in the Lord our God is the sal - va - tion of Is - - ra - el, tru - ly,

hills, tru - ly in the Lord is the sal - va - tion of Is - - ra - el, tru - ly,

tru - - ly in vain is sal - va - tion hoped for from the hills, tru - ly,

tru - - ly in vain is sal - va - - - tion from the hills, tru - ly,

tru - - ly in vain is sal - va - tion, sal - - vation hoped for from the hills, tru - ly,

tru - - ly in vain is sal - va - tion, sal - - vation hoped for from the hills, tru - ly,

tru - - ly in the Lord our God is the sal - va - tion of Is - ra - el.

tru - - ly in the Lord our God is the sal - va - tion of Is - ra - el.

tru - - ly in the Lord our God is the sal - va - tion of Is - ra - el.

tru - - ly in the Lord our God is the sal - va - tion of Is - ra - el.

Nº 9. SOLO. HOW SHALL I PUT THEE AMONG THE CHILDREN.

Allegretto moderato. ♩ = 96.

SOPRANO.

ORGAN.

legato

Sw. p

Ch.

quasi cadenza

16 & 8 ft.

mf dolce

How shall I put thee a-mong the child-ren, and give thee a

rall. *Tempo*

Ch.

p

pleas-ant land, a good - ly he-ritage? How shall I put thee a-mong the

child-ren, and give thee a pleas-ant land, and give thee a pleas-ant land, a

cresc. f

Sw. *p* *Gt* *p*

good - ly he - ri - tage?

mf Ch. *d.*

mf *Gt*

Thou shalt call me, My Fa - - ther, Thou shalt call me, My

mf *f* Ch. *p* *Sw.* *Gt* *p* *Sw.*

Fa - - ther, and shalt not turn a - way from me, and shalt not turn a - way from me, a -

p Ch. *p*

rall. *Tempo* *mf* *f*

-way from me. If thou wilt re - turn, O Is - ra - el, re -

rall. *Tempo* *8 & 4 ft*

-turn, saith the Lord, re - turn, saith the Lord, re - turn, re -

f *Gt. mf* *Ch. 8 ft*

-turn, re - turn un - to Me, re - turn un - to Me, re - turn

CRIST. *p* *CRIST.* *p* *p Sw.* *Gt. mf*

rit. *Tempo* *p* *rall.* *dim.*

un - to Me. Re - turn, re - turn.

rit. *Tempo* *rall.* *mf* *Gt.*

Nº 10. CHORUS. THE LORD LIVETH.

Andante maestoso.

SOPRANO. *ff* The Lord liv - eth, the Lord liv - eth, in

ALTO. *ff* The Lord liv - eth, the Lord liv - eth, in

TENOR. *ff* The Lord liv - eth, the Lord liv - eth, in

BASS. *ff* The Lord liv - eth, the Lord liv - eth, in

Andante maestoso. ♩ = 69.

ORGAN. *ff*

truth, and in righteousness, and in judgement, in judgement, The Lord

truth, and in righteousness, and in judgement, in judgement, The Lord

truth, and in righteousness, and in judgement, in judgement, The Lord

truth, and in righteousness, and in judgement, and in judgement, The Lord

liv - eth, the Lord liv - eth, in truth, and in righteousness, and in

liv - eth, the Lord liv - eth, in truth, and in righteousness, and in

liv - eth, the Lord liv - eth, in truth, and in righteousness, and in

liv - eth, the Lord liv - eth, in truth, and in righteousness, and in

judgement, in judge - - - ment; *Animato.*

judgement, in judge - - - ment; *mf*

judgement, in judge - - - ment; and the na-tions shall re - *mf*

judgement, and in judge - - - ment; *dim. - mf*

Animato. ♩ = 108.

and the nations shall re-joice in Him, re-joice in

and the nations shall re-joice in Him, re-

-joice in Him, re-joice in Him, re-joice in

and the

The first system of the musical score consists of four vocal staves and two piano staves. The vocal parts enter with the lyrics "and the nations shall re-joice in Him, re-joice in". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Him, and in Him shall they glo-ry, and in

-joice in Him, in Him shall they glo-ry, they

Him, shall re-joice in Him, and in Him shall they

nations shall re-joice in Him, and in Him shall they glo-

The second system continues the musical piece. The vocal parts have overlapping entries and exits, with lyrics like "Him, and in Him shall they glo-ry, and in" and "-joice in Him, in Him shall they glo-ry, they". The piano accompaniment continues with complex chordal textures and melodic fragments.

Him shall they glo - ry, in Him shall they glo - ry, and the
 glo - ry, and in Him shall they glo - ry, the na - -
 glo - ry, in Him shall they glo - - ry, the na - -
 - - ry, and in Him shall they glo - ry, and the

na-tions shall re - joice in Him, and the na-tions shall re - joice in Him, and in
 - tions shall re - joice in Him, and the na-tions shall re - joice in Him, and in
 - tions shall re - joice in Him, and the na-tions shall re - joice in Him, and in
 na-tions shall re - joice in Him, and the na-tions shall re - joice in Him, and in

Him shall they glo - ry, and in Him shall they glo - ry, and the

B

and in Him shall they glo - ry, and in

and the na - tions shall re - joice in Him, and the na - tions shall re -

and in Him

na-tions shall re - joice in Him, and the na - tions shall re - joice in Him, and the

B

Him shall they glo - ry, shall they glo - ry, shall they glo -
 -joice in Him, and the na - tions shall re-joice in Him, and in Him shall they
 shall they glo - ry, and in Him shall they glo - ry, shall they glo -
 na - tions shall re-joice in Him, and in Him shall they glo-ry, and in

- ry.
 glo - ry.
 - ry, shall they glo - ry.
 Him shall they glo - ry.

SOPRANO SOLO.

Andante non troppo. ♩ = 76.

For the Lord is mer - ci - ful, and He will not keep an - ger for ev -

Ch. *p*

senza Pedale

- er. For the Lord is mer - ci - ful, for the Lord is mer - ci -

- ful, and He will not keep an - ger for ev - - er, will not keep an - ger for

ev - - er.

CHORUS.

SOPRANO. *p* For the Lord is mer -

ALTO. *p* For the Lord is mer -

TENOR. *mf* For the Lord is mer - ci -

BASS. *p* For the Lord is mer - ci - ful, and He will not keep

For the Lord is mer - ci - - ful, is

G! p

Ped. 16 & 8 ft

And He will not keep an - ger, and He will
 - ci - ful, and He will not keep an -
 - ful, is mer - ci - ful, and
 an - ger for ev - er, and will
 mer - ci - ful, and He will not keep an -

not keep an - ger for ev - er, will not keep an -
 - ger for ev - er, keep an -
 will not keep an - ger, keep an -
 not keep an - ger for ev - er, keep an - ger for
 - ger, keep an - ger for ev -

p *D*

-ger for ev - - - er.

p *mf*

-ger for ev - - - er. For the Lord is mer - ci -

p *mf*

-ger for ev - er. For the Lord is mer - ci - ful,

mf

ev - - - er. For the Lord is mer - ci - ful, and He will

p *mf*

- er. For the Lord is mer - ci - ful,

D

dim.

-ful, and He will not keep an - ger, and He will not keep an - ger for ev -

dim.

for the Lord is mer - ci - ful, mer - ci -

dim.

not keep an - - - ger, not keep an - ger for ev -

dim.

for the Lord is mer - ci - ful, and will not keep an -

dim.

mf For the Lord is mer - ci - ful, and He will not keep an - ger for ev - *cresc.*

-er, the Lord is mer - - ci - - ful, the *cresc.*

-ful, the Lord is mer - - ci - - ful, is *cresc.*

-er, the Lord is mer - - ci - - ful, *cresc.*

-ger, the Lord is mer - ci - ful, for the *cresc.*

p

- - - -er, and He will not keep an - ger for ev - er, *f*

Lord is mer - ci - ful, and will not keep an - *f*

mer - - ci - ful, and He will not keep an - - - ger *f*

cresc. will not keep an - ger for ev - *f*

Lord is mer - ci - ful, and will not keep an - *f*

dim. *p cresc.* *dim.* *p*
 — for ev - - er, the Lord is mer - ci - ful, is
dim. *p cresc.* *dim.* *p*
 - ger for ev - - er, is mer - - ci - ful, is
dim. *mf* *dim.* *p*
 — for ev - - er, For the Lord is mer - ci - ful, — is
dim. *mf* *dim.* *p*
 - er, for ev - - er, For the Lord is mer - ci - ful, is
dim. *cresc.* *dim.* *p*
 - ger for ev - - er, the Lord is — mer - ci - ful, is —

pp
 mer - ci - ful, — is mer - ci - ful.
pp
 mer - ci - ful, — is mer - ci - ful.
pp
 mer - ci - ful, — is mer - ci - ful.
pp
 mer - ci - ful, — is mer - ci - ful.
pp
 mer - ci - ful, — is mer - ci - ful.

PART II. THE RELAPSE.

57

Nº 11. INTRODUCTION.

Largo. $\text{♩} = 60.$

ORGAN.

mf

32, 16 & 8 ft.

cresc. dim. cresc. dim.

mp *p* *Ch.* *legato* *dim.*

Gt.

cresc. mf f dim.

Musical score for piano, featuring six systems of staves. The score includes various dynamics and articulations:

- System 1:** Dynamics include *pp*, *p*, *mp*, and *mf*. Articulation includes *p legato*.
- System 2:** Dynamics include *pp*, *p*, *mp*, and *mf*. Articulation includes *legato*.
- System 3:** Dynamics include *f*, *dim.*, and *p*.
- System 4:** Dynamics include *mf* and *mp*.
- System 5:** Dynamics include *p Sw.* and *pp*.

Nº 12. RECIT. AND JOSIAH DIED.

CONTRALTO. *mf*
And Jo - si - ah died, and was bur - ied in the

ORGAN. *p*
senza Pedale

Lento e espressivo
se-pul-chres of his fa - thers. And all Ju-dah and Je - ru - sa - lem mourned for Jo - si - ah.

RECIT. *mf*
And Je - re - mi - ah la - ment - ed for Jo - si - ah. And all the sing - ing men and singing

lento
wo - men spake of Jo - si - ah in their la - - men - ta - tions.

No 13. CHORUS. HOW HATH THE LORD.

Con duolo.

SOPRANO. *p* How hath the Lord cov-ered the daughter of Zi-on with a cloud

ALTO. *p* How hath the Lord cov-ered the daughter of Zi-on with a cloud

TENOR. *p* How hath the Lord cov-ered the daughter of Zi-on with a cloud

BASS. *p* How hath the Lord cov-ered the daughter of Zi-on with a cloud

ORGAN. *Con duolo. ♩ - 100.*
Gr p

32, 16 & 8 ft

CRSC.

in His an - ger, how hath the Lord cov-ered the daughter of Zi-on with a

CRSC.

in His an - ger, how hath the Lord cov-ered the daughter of Zi-on with a

CRSC.

in His an - ger, how hath the Lord cov-ered the daughter of Zi-on with a

CRSC.

in His an - ger, how hath the Lord cov - ered the daughter of Zi-on with a

CRSC.

cloud — in His an - - ger, in His an - ger, —

cloud in His an - - ger, how hath the Lord cov - - -

cloud, how hath the Lord cov - ered the daughter of Zi-on with a cloud

cloud in His an - - ger, how hath the Lord — cov - ered the

dim.

mf

dim.

how hath the Lord cov - ered the daugh - ter of Zi-on with a cloud

- - er - ed, how hath the Lord cov - ered the daugh -

in His an - ger, how hath the — Lord cov -

daugh - ter of Zi - - on with a cloud, how hath the

mf

CRISC.

f

mf

CRISC.

f

mf

CRISC.

f

in His an - - ger, the daughter of Zi-on with a cloud in His

- ter of Zi - - on with a cloud in His an - -

- - ered the daugh - ter of Zi - on with a cloud in His

Lord covered the daughter of Zi-on with a cloud in His an - -

dim.

an - - ger, and cast down from heaven un-to earth the beau - ty of

- - ger, and cast down from heaven un-to earth the beau - ty of

an - - ger, and cast down from heaven un-to earth the beau - ty of

- - ger, and cast down from heaven un-to earth the beau - ty of

A *ff* *dim.* *p*

A *ff* *dim.* *p*

ff *dim.* *p*

ff *dim.* *p*

Is - ra - el, and cast down from heaven un - to earth the beau -

Is - ra - el, and cast down from heaven un - to earth the beau -

Is - ra - el, and cast down from heaven un - to earth the beau -

Is - ra - el, and cast down from heaven un - to earth the beau -

-ty of Is - ra - el, and cast down from heaven un - to earth, and

-ty of Is - ra - el, and cast down from heaven un - to earth, and

-ty of Is - ra - el, and cast down from heaven un - to earth, and

-ty of Is - ra - el, and cast down from heaven un - to earth, and

earth, and cast down from heaven un - to earth the beau - ty of

earth, and cast down from heaven un - to earth the beau - ty of

cast down from heaven un - to earth, un - to earth the beau - ty of

cast down from heaven un - to earth the beau - ty of

Is - ra - el, the beau - ty of Is - ra - el.

Is - ra - el, the beau - ty of Is - ra - el.

Is - ra - el, the beau - ty of Is - ra - el.

Is - ra - el, the beau - ty of Is - ra - el.

Nº 14. RECIT. AND JEHOAHAZ HIS SON.

CONTRALTO. *mf*

And Je - ho - a - haz his son did e - vil in the sight of the Lord;

ORGAN. *p* *f poco*

16 & 8 ft

and the King of E-gypt took him a - way.

Moderato.

animato *mf* *dim.*

Nº 15. SOLO. WEEP YE NOT FOR THE DEAD.

SOPRANO. *Adagio. ♩ = 80.* *cresc.*

Weep ye not for the dead, weep ye not for the dead, nei - ther be -

ORGAN. *p*

16 & 8 ft

dim. *P*

-moan him, nei-ther be-moan him, weep ye not for the dead,

crsc. *f* *p* *P* *mf* *Con moto.* $\text{♩} = 76.$

weep ye not for the dead, nei-ther be-moan him, nei-ther be-moan him. But

crsc.

weep sore for him that go-eth a-way, but weep sore for

Ch. *legato*

p

f

him that go-eth a-way; for he shall re-turn no more, nor

see his na-tive coun - try, for — he shall re - turn no more, nor see his na-tive

coun - try nor see his na-tive coun - try. *mf* But he shall die in the

cresc. place whi-ther they have led him *dim.* cap - tive, *mf* but he shall die in the place whi-ther

they have led him cap - tive, and shall see this land no more, — and shall

CRSE. *f*

see this land no more, — shall see — this — land, — this

land — no — more, — and shall see this land no more — shall

P *Più mosso.*

see this land — no — more.

Gt. mf

Lento.

Sw. p

N^o 16. BASS SOLO. CHORUS OF PENITENTS. CHORUS OF UNBELIEVERS.

Con maesta. Jeremiah.

BASS. Thus saith the Lord: Be-hold I frame e-vil a-

ORGAN. *ff* *p*

-gainst you; re-turn ye now ev'-ry one from his e-vil way. I the

ff *p* *ff* *dim.*

Lord search the heart, I try the reins, e-ven to give ev'-ry man ac-

p *ff* *p*

-cord-ing to his ways, and according to the fruit of his do - - ings.

dim. *p*

A Religioso.

CHORUS of
PENITENTS.

SOPRANO I. *cresc.*
Heal me O Lord and I shall be healed, save me and I—

SOPRANO II.

ALTO.

A Religioso. $\text{♩} = 104.$

dim. *cresc.*
shall be sav - ed, heal me, heal me O Lord and I

Heal me O Lord and I shall be healed,

dim. *cresc.* *dim.*
shall be healed, save me and I shall be saved, I shall be

cresc. *dim.* *mf*
save me and I shall be sav - ed, heal

Heal me O Lord and I

sav *crusc.* - ed, *mf* save me and I shall be
 me, heal me O Lord and I shall be healed, save me and I shall be
 shall be healed, *crusc.* save me and I shall be

saved, *f* for Thou art my praise, for Thou art my praise, Thou art my
 saved, *f* for Thou art my praise, for Thou art my praise, Thou art my
 saved, for Thou art my praise, for Thou art my praise, Thou art my

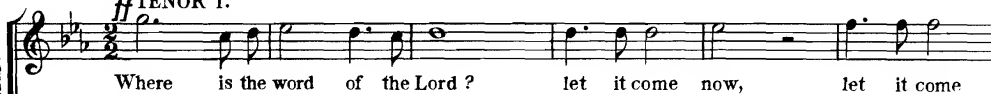
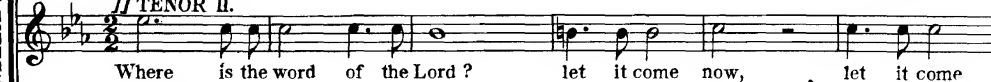
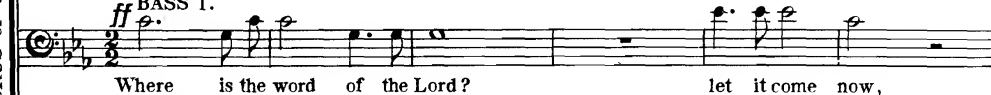
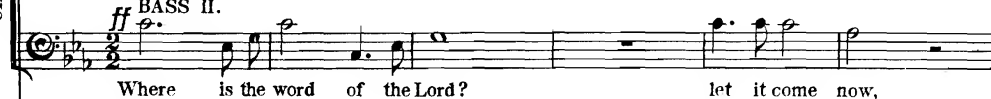
Ch.

B praise, Thou art my praise.
 praise, Thou art my praise.
B praise, Thou art my praise.

Sw. *poco stringendo*
 L.H. *crusc.*
 R.H. *f*
 Gt. *f*

*Con fuoco.***ff** TENOR I.

CHORUS of UNBELIEVERS.

**ff** TENOR II.**ff** BASS I.**ff** BASS II.*Con fuoco.* $\text{♩} = 116.$ 

let it come now, where is the word of the Lord?

let it come now, where is the word of the Lord?

let it come now, where is the word of the Lord? let it come

let it come now, where is the word of the Lord? let it come

let it come now, let it come now, Where? where? where?

let it come now, let it come now, Where? where? where?

now, let it come, let it come now, Where is the word of the

now, let it come, let it come now, Where? where? where?

Where? where? where? let it come, let it come now.

Where? where? where? where? let it come, let it come now.

Lord? Where? where? let it come now, let it come now.

Where is the word of the Lord? where? let it come, let it come now.

C

Come and let us de-vise de-vi-ces a-gainst Je-re-mi-ah, come and

Come and let us de-vise de-vi-ces a-gainst Je-re-mi-ah, come and

Come and let us de-vise de-vi-ces a-gainst Je-re-mi-ah, come and

Come and let us de-vise de-vi-ces a-gainst Je-re-mi-ah, come and

C

D

let us de-vise de-vi-ces a-gainst Je-re-mi-ah,

let us de-vise de-vi-ces a-gainst Je-re-mi-ah, *f* come and let us

let us de-vise de-vi-ces a-gainst Je-re-mi-ah,

let us de-vise de-vi-ces a-gainst Je-re-mi-ah,

D

smite him with the tongue, come let us smite him with the tongue, come

come— and let us smite him with the tongue, come let us

come— and let us

come— and let us smite him with the tongue, come— and let us

let us smite him, smite him with the tongue, come— and let us

smite him, come smite him with the tongue, come— and let us

smite him with the tongue, come smite him with the tongue, come— and let us

smite, come—and let us smite, let us smite with the tongue, let us smite with the tongue, and

smite, come—and let us smite, let us smite with the tongue, let us smite with the tongue, and

smite, come—and let us smite, let us smite with the tongue, let us smite with the tongue, and

smite, come—and let us smite, let us smite with the tongue, let us smite with the tongue, and

E

f

let us not give heed—to an-y of his words,—and

let us not give heed—to an-y of his words,—and

let us not give heed—to an-y of his words,—and

let us not give heed—to an-y of his words,—and

ff

ff

let us not give heed to an-y of his words, to an - y of his words, and

let us not give heed to an-y of his words, to an - y of his words, and

let us not give heed to an-y of his words, to an - y of his words, and

let us not give heed to an-y of his words, to an - y of his words, and

ten.

let us not give heed to an - y of his words.

let us not give heed to an - y of his words.

let us not give heed to an - y of his words.

let us not give heed to an - y of his words.

f

Con maesta.
SOLO. Jeremiah.

f Thus saith the Lord of Hosts, the God of Is - ra - el, Be - hold

Ch.

p *G⁺mf* *mf*

16 & 8 ft

I will bring e - vil up - on this place the which who-so-

- ev - er hear - eth it, his ears shall tin - gle.

Ch. *rall.*

mf I will make this ci - ty de - so - late; *mp* ev'ry one that passeth by

Sw pp

CHORUS of UNBELIEVERS.

poco stringendo *CRESC.* **F** *f* *ff*

shall be as-ton-ish-ed, be-cause of the plagues there-

TENOR I.

TENOR II.

BASS I. *ff*

BASS II. *ff* This

poco stringendo **F** *ff* This

Gt p *poco più f* *CRESC.*

Allegro vivace.

- of.

ff This man is wor - thy to die, this man is

This man is wor - thy to die, this man is

man is wor - thy to die, this man is wor - - - thy to

man is wor - thy to die, this man is wor - - - thy to

Allegro vivace. ♩ = 120.

ff

ff

First system of a hymn. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "wor - - - thy to die, to die, for he hath prophesied a -". The music is in a key with two flats (B-flat and E-flat) and a common time signature. The piano accompaniment features a melody in the right hand and chords in the left hand.

wor - - - thy to die, to die, for he hath prophesied a -

wor - - - thy to die, to die, for he hath prophesied a -

die, this man is wor - thy to die, for he hath prophesied a -

die, this man is wor - thy to die, for he hath prophesied a -

Second system of the hymn. It continues with the same four vocal staves and piano accompaniment. The lyrics are: "- gainst this ci - ty, as ye have heard. ____". The piano accompaniment continues with a melody in the right hand and chords in the left hand.

- gainst this ci - ty, as ye have heard. ____

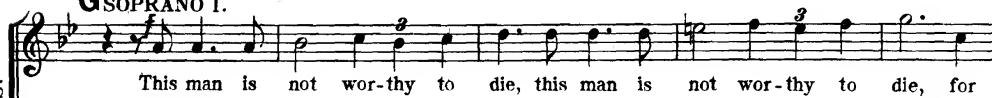
- gainst this ci - ty, as ye have heard. ____

- gainst this ci - ty, as ye have heard. ____

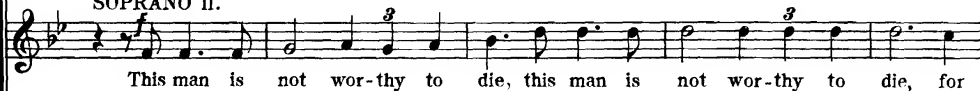
- gainst this ci - ty, as ye have heard. ____

CHORUS OF PENITENTS.

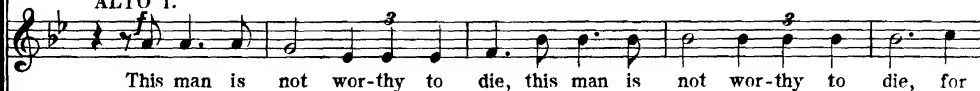
SOPRANO I.



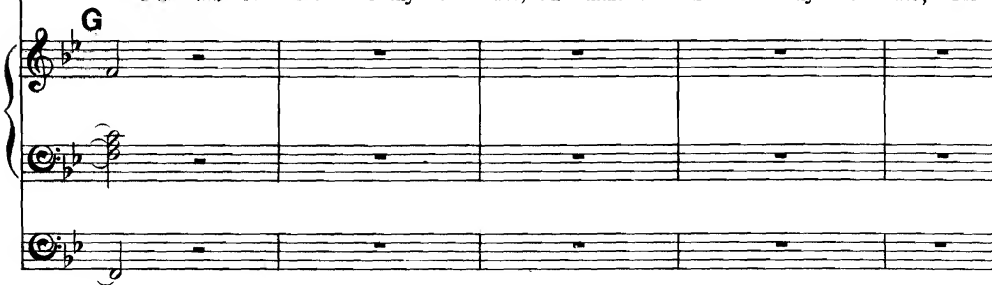
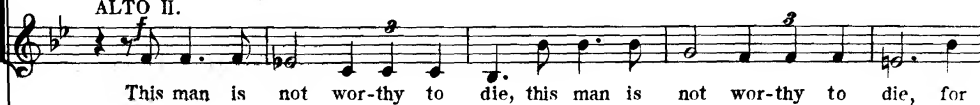
SOPRANO II.



ALTO I.



ALTO II.



he hath spo - ken un - to us in the name of the Lord our

he hath spo - ken un - to us in the name of the Lord our

he hath spo - ken un - to us in the name of the Lord our

he hath spo - ken un - to us in the name of the Lord our

H Più vivo.

God.

God.

God.

God.

CHORUS of UNBELIEVERS.

TENOR I. ff

TENOR II. ff

BASS I. ff

BASS II. ff

The tem - ple of the Lord, the tem - ple of the Lord, the

The tem - ple of the Lord, the tem - ple of the Lord, the

The tem - ple of the Lord, the tem - ple of the

The tem - ple of the Lord, the tem - ple of the

H Più vivo. $\text{♩} = 126.$

f

f

32,16 & 8 f!

tem - ple of the Lord, the tem - ple are we! the tem - ple are

tem - ple of the Lord, the tem - ple are we! the tem - ple are

Lord, the tem - ple are we! the tem - ple are we! the

Lord, the tem - ple are we! the tem - ple are we! the

6736

we! the tem-ple are we! Let this man be put to death!

we! the tem-ple are we! Let this man be put to death!

tem - ple, the tem-ple are we! Let this man be put to death!

tem - ple, the tem-ple are we! Let this man be put to death!

death! let this man be put to death! the tem-ple of the

death! let this man be put to death! the tem-ple of the

let this man be put to death! the tem-ple of the

let this man be put to death! the tem-ple of the

Lord, the tem-ple of the Lord, the

Lord, the tem-ple of the Lord, the

Lord, the tem-ple of the Lord, the

Lord, the tem-ple of the Lord, the

ff

tem-ple of the Lord are we! the tem-ple of the Lord are we!

tem-ple of the Lord are we! the tem-ple of the Lord are we!

tem-ple of the Lord are we! the tem-ple of the Lord are we!

tem-ple of the Lord are we! the tem-ple of the Lord are we!

rall.

tr

Nº 17. RECIT. THEN TOOK THEY JEREMIAH.

Moderato.

CONTRALTO. *mf*

Then took they Je - re - mi - ah and cast him in - to the

ORGAN. *p*

dun-geon of Mal-chi - ah. Now when Eb-ed-me-lech heard that they had put Je - re -

- mi - ah in the dun - geon, he spake to the King, say - ing, my

f *mf*

Gt. f.

f

16 & 8 ft

lord the King, these men have done e - vil in all that they have done to Je - re -

Ch. *p*

p

CRSC. *f*

- mi - ah the pro - phet whom they have cast in - to the dun - geon.

Andante quasi Recit. *mf* *Maestoso.*

Then the King com - mand - ed Eb - ed - me - lech say - ing, take up Je - re -

rall.

- mi - ah the pro - phet out of the dun - geon, be - fore he

Andante moderato.

die. Tempo

Nº 18. SOLO. I CALLED UPON THY NAME, O LORD.

Con moto. ♩ = 100.
BASS. Jeremiah.

First system of the musical score. It features a vocal line for Bass Jeremiah and a piano accompaniment. The vocal line begins with the lyrics "I called up-on Thy Name, O Lord, out of the low-". The piano accompaniment includes a Chorus (Ch.) and a Soloist (Sw.) part. The tempo is marked "Con moto." with a quarter note equal to 100 beats. The key signature is B-flat major (two flats) and the time signature is 4/4. The piano part has a dynamic marking of *p* (piano).

Second system of the musical score. The vocal line continues with the lyrics "dun - geon, I called up-on Thy Name, O Lord, I called up-on Thy". The piano accompaniment continues with the same texture. A dynamic marking of *cresc.* (crescendo) is present. The key signature remains B-flat major.

Third system of the musical score. The vocal line continues with the lyrics "Name, O Lord, out of the low- dun - geon, out of the low-". The piano accompaniment continues with the same texture. The key signature remains B-flat major.

Fourth system of the musical score. The vocal line continues with the lyrics "dun - geon. Thou hast heard my". The piano accompaniment includes a dynamic marking of *rit.* (ritardando) and *mf* (mezzo-forte). The key signature changes to B-flat major (two flats) and the time signature changes to 3/4. The piano part has a dynamic marking of *mp* (mezzo-piano).

poco animato

voice, *f* Thou hast heard my voice, hide not Thine

ear at my breath - - ing, hide not Thine ear at my

cry, hide not Thine ear at my breath - ing, hide not Thine ear at my

cry, hide not Thine ear at my cry. *dolce* Thou drew - est *mf*

Ch. Gt.

CRESC. *f*

near, Thou drew-est near, Thou saidst, Fear not,

G⁺ mf *f*

Fear not. O Lord, Thou hast seen my wrong, judge Thou my cause, judge Thou my

p *legato*

cause, O Lord Thou hast seen my wrong, Thou hast seen my wrong, judge Thou my

Ch.

cause, judge Thou my cause.

Sw. Ch. *rall.*

Nº 19. CHORUS. IT IS GOOD THAT A MAN.

Andante moderato.

SOPRANO. *mf* It is good that a man should both hope and qui-et-ly

ALTO. *mf* It is good that a man should both hope, both hope and qui-et-ly

TENOR. *mf* It is good that a man should both hope and qui-et-ly

BASS. *mf* It is good that a man should both hope and qui-et-ly, qui-et-ly

Andante moderato. ♩ = 96.

ORGAN. *mf*

wait for the sal - va - tion of the Lord, it is good that a man

wait for the sal - va - tion of the Lord, it is good that a man should both

wait for the sal - va - tion of the Lord, it is good that a man

wait for the sal - va - tion of the Lord, it is good that a man should both

crisc.
 — should both hope and qui - et - ly — wait, and qui - et - ly — wait for the sal -
crisc.
 hope, both hope and qui - et - ly wait, and qui - et - ly wait for the sal -
crisc.
 should both hope and qui - et - ly — wait, and qui - et - ly — wait —
crisc.
 hope, both hope and qui - et - ly — wait, and qui - et - ly — wait for

f
 - va - tion, for the sal - va - tion of the Lord.
f
 - va - tion, ——— for the sal - va - tion of the Lord.
f
 — for the sal - va - tion ——— of the Lord.
f
 the sal - - va - - tion of the Lord.
poco animato
f

A *f* For the Lord will not cast off for ev - - - er,

f For the Lord will not cast off for ev - - - er,

f For the Lord will not cast off for ev - - - er,

f For the Lord will not cast off for ev - - - er,

A *ff* *f*

B

f the Lord will not cast

for the Lord will not cast off for ev - - -

B *ff* *f*

the Lord will not cast off for ev - -

the Lord will not cast off for ev - - er, for ev - -

off for ev - - er, the Lord will not cast off for

- er, the Lord will not cast off for ev - - er, for

- er, will not cast off for ev - - er, for ev - - -

- er, will not cast off for ev - - er, for ev - - -

ev-er, will not cast off for ev - - er, for ev - - - er, for

ev-er, will not cast off for ev - - er, for ev - - -

Tempo I.

p *C* *mf*

- er. It is good that a man should both hope and qui-et-ly

p *mf*

- - - er. It is good that a man should both hope, both hope and qui-et-ly

p *mf*

ev - - er. It is good that a man should both hope and qui-et-ly

p *mf*

- - - er. It is good that a man should both hope and qui-et-ly, qui-et-ly

C *Tempo I.*

p *mf*

wait for the sal - va - tion of the Lord, it is good that a man should both

wait for the sal - va - tion of the Lord, it is good that a man

wait for the sal - va - tion of the Lord, it is good that a man should both

wait for the sal - va - tion of the Lord, it is good that a man should both

hope both qui-et-ly, qui-et-ly wait for the sal-va-tion of the
 — should both hope and qui-et-ly— wait, and qui-et-ly—
 hope and qui-et-ly wait, and qui-et-ly wait for the sal-
 hope and qui-et-ly wait for the sal-va-tion of the

D
 Lord, for the sal-va-tion of the Lord, for the sal-
 wait for the sal-va-tion of the Lord, for the sal-va-tion of the
 -va-tion, for the sal-va-tion of the Lord, for the sal-va-tion of the
 Lord, for the sal-va-tion of the Lord, for the sal-
D
 Lord, for the sal-va-tion of the Lord, for the sal-

- va - tion of the Lord, for the sal - va - tion of the Lord, for the sal - va -

Lord, for the sal - va - tion of the Lord, of the Lord, for the sal - va -

Lord, for the sal - va - tion, for the sal - va - tion of the Lord, for the sal - va -

- va - tion of the Lord, for the sal - va - tion of the Lord, for the sal - va -

- tion, for the sal - va - - tion, for the sal - va - - tion of the Lord. *rall.*

- tion, for the sal - va - - tion, for the sal - va - - tion of the Lord. *rall.*

- tion, for the sal - va - - tion, for the sal - va - tion of the Lord. *rall.*

- tion, for the sal - va - - tion, for the sal - va - - tion of the Lord. *rall.*

PART III. THE JUDGEMENT AND RELEASE.

No 20. RECIT. GATHER YOURSELVES TO FLEE.

Allegro. ♩ = 126. *Jeremiah.* *Quasi Recit.*

BASS. Gather yourselves to

ORGAN. *Gt* *mf* *CRSC.* *f*

16 & 8 ft

Allegro. RECIT.

flee out of the midst of Je - ru - sa - lem. blow the

Tromba

Allegro.

trumpet, and set up a sign of fire! for e - vil ap - pear - eth out of the

Gt *mp* *CRSC.*

north, and great des - truction. Be - hold, a peo - ple

com-eth from the north coun - try; they are cru - el and have no mer - cy, their

voice roar-eth like the sea; and they ride upon hor - ses, set in ar - ray to war against

RECIT. *Lento.*

thee, O daughter of Zi - on!

Nº 21. DUET. JUDAH MOURNETH.

Con molto espressione.

SOPRANO. *mf* Ju-dah mourneth, Ju-dah

CONTRALTO. *mf* Ju-dah mourneth, Ju-dah

Con molto espressione. ♩ = 76.

ORGAN. *p*

senza Ped.

mourneth, and the gates thereof— languish, and the gates thereof— languish; and the

mourneth, and the gates thereof languish, and the gates thereof languish; and the

CRSC. cry of Je - ru - sa - lem, and the cry of Je - ru - sa - lem is gone

CRSC. cry of Je - ru - sa - lem, and the cry of Je - ru - sa - lem is gone

dim. up, is gone up: *mf* and their

dim. up, is gone up: *mf* and their no-bles have sent their lit-tle ones, their

no-bles have sent their lit-tle ones to the wa - - ters, to the wa - -

lit - - tle ones to the wa - - - ters, to the wa - -

p *cresc.* *cresc.*

f - ters, and their no-bles have sent their lit-tle ones to the wa - - ters; they

- - ters, and their no-bles have sent their lit-tle ones to the wa - - ters; they

dim. *p* *dim.* *p*

came to the pits and found no wa - ter, they came to the pits and

came to the pits and found no wa - ter, they came to the pits and

mp

mf
found no wa-ter; for there was no—rain,—no rain in the—
found no wa-ter; for there was—no rain,—no—rain— in the

cresc. *cresc.* *mf*
earth; and the fa - - - mine was sore, and the,
earth; and the fa-mine was sore,— was sore in the ci - ty, and the

cresc. *f* *p*
fa-mine was sore, was sore in the ci - ty, the famine was sore, was
fa - - mine was sore, was sore in— the ci - ty, was sore, was

sore in the ci - ty.
sore in the ci - ty.

Nº 22. SOLO. O THAT MINE HEAD WERE WATERS.

Andante espressivo. ♩ = 69. *p* Jeremiah.

BASS. O that mine head were

ORGAN. *p* soft 16 & 8 ft

wa - ters, and mine eyes a foun-tain of tears, that I might weep day and night for the

dim. *mf* slain of the daughters of my peo - ple! O that mine head were wa - ters,

f *mf* O that mine head were wa - ters, and mine eyes a fountain of tears, and mine eyes a fountain of

f

tears, that I might weep day and night for the slain of the daughters of my

Poco agitato. ♩ = 100.

peo - - ple. *mf* If I go forth in - to the field, *f* then be -

mp Ch. Sw.

mf - hold the slain with the sword; and if I en - ter in - to the ci - ty, *p* then behold

p Sw.

cresc. *f* *dim.* *f* *cresc.*

them that are faint with fa - mine, behold them that are

poco a poco rall. - *dim.*

faint with fa - mine. O that mine head were wa - ters, O that mine head were

poco a poco rall.

Tempo I. *mf* *CRSC.*

wa - ters, and mine eyes a fountain of tears, that I might weep day and night for the

Gt

dim. *f*

slain of the daughters of my peo - ple, that I might weep day and night for the

CRSC. *Sw.*

slain of the daughters of my peo - - ple.

Ch. *pp* *Sw.* *pp*

Nº 23. CHORUS OF INHABITANTS. CHORUS OF PENITENTS.

Animato. I & II. *f*

TENOR I & II. CHORUS OF INHABITANTS.

BASS I & II. CHORUS OF INHABITANTS.

ORGAN.

Animato. ♩ = 116. *ff*

Our end is near! our days are ful -

- fill - - ed! our end is come! our end is come!

our days are ful - fill - ed! our end is come!

ff for the ad - ver-sa-ry and the en - e-my have en - ter'd in - to the

for the ad - ver-sa-ry and the en - e-my have en - ter'd in - to the

gates of Je - ru - salem! The joy of our heart is

gates of Je - ru - salem! The joy of our heart is

A *cresc.* *dim.*

cresc. *dim.*

ceased! the crown is fall - en, is fall - en from our head! the

ceased! the crown is fall - en, is fall - en from our head! the

cresc. *cresc.*

legato *mf* *cresc.*

crown is fall - en, is fall - en from our head!

crown is fall - en, is fall - en from our head!

f *f*

B SOPRANO I & II.

107

Woe un-to us, that we have sin-ned! for this our heart is faint! for

B Woe un-to us, that we have sin-ned! for this our heart is faint! for

f *mf* *dim.*

f *mf* *dim.*

G! *G!*

this our heart is faint! Re-mem-ber, O Lord, what is come up-on us,

this our heart is faint! Re-mem-ber, O Lord, what is come up-on us,

p *CRSC.* *dim.* *con-*

p *CRSC.* *dim.* *con-*

Sw. *p*

- si-der and be-hold,

con-si-der and be-hold our re-proach! Turn Thou us un-to

- si-der and be-hold,

con-si-der and be-hold our re-proach! Turn Thou us un-to

f *rall.* **C** *Moderato.* *p dolce*

f *rall.* *p dolce*

f *rall.* *p dolce*

C *Moderato.* *p dolce* = 96.

pp

Thee, O Lord, — and so shall we be turn - ed; re - new our days as of
 re - new our days as of

pp

Thee, O Lord, and so shall we be turn - ed; re - new our

rall. **D** *Molto Allegro.*

old, re - new our days as of old.
 old, re - new *rall.* old.

days — as of old, our days as of old.

CHORUS of INHABITANTS. *ff* The a - noint - ed of the Lord is

ff The a - noint - ed of the

D *Molto Allegro.* ♩ = 92.

f

ta - ken in their pits! our in - her - i - tance, our in - her - i - tance is turn - ed to

Lord is ta - ken in their pits! our in - her - i - tance is turn - ed to

stran - gers, our hou - ses to a - liens; our no - bles are gone in - to cap -

stran - gers, our hou - ses to a - liens; our no - bles are gone in - to cap -

cresc.

- tiv - i - ty!

- tiv - i - ty!

ff

E *Andante maestoso.*

SOPRANO I & II.

CHORUS of
PENITENTS.

Thou, O Lord, re - main-est for ev - er, Thy throne from ge - ne - ra - tion to

ALTO I & II.

Thou, O Lord, re - main-est for ev - er, Thy throne from ge - ne - ra - tion to

E *Andante maestoso.* $\text{♩} = 69.$

Ch.

F
 CHORUS of INHABITANTS.
 TENOR I & II.

ge - ne - ra - tion! How is the gold be - come dim! how is the

BASS I & II. **F** *p* How is the gold be - come

F *p* 32 ft

the most fine gold changed! the stones of the sanc - tua - ry are pour -

dim! how is the most fine gold changed! the stones of the sanc - tua -

string, il tempo **f** - ed out! — the stones of the sanc-tua - ry are pour - ed out! —

string, il tempo **f** - ry are pour - ed out! — the stones of the sanc-tua - ry are pour -

string, il tempo **f**

CHORUS OF PENITENTS AND INHABITANTS. O THOU SWORD OF THE LORD.

G SOPRANO. *ff*
O thou sword of the Lord, O thou

ALTO. *ff*
O thou sword of the Lord, O thou sword

TENOR. *ff*
O thou sword of the Lord, O thou

BASS. *ff*
- ed out! O thou sword of the Lord,

G *Allegro vivace.* $\text{♩} = 116.$

sword of the Lord, how long will it be ere thou be

of the Lord, how long will it be ere thou be qui - - -

sword of the Lord, how long will it be, how long will it

O thou sword of the Lord, how long will it be ere thou be

qui - - - et, ere thou be - qui - - et! put up thy -

- et, ere thou be qui - - et, ere thou be qui - - et! put up thy -

be ere thou be qui - et, ere thou be - qui - - et! put up thy -

qui - - et, how long ere - thou be qui - - et! put up thy -

poco più lento

- self in - to thy scabbard, rest and be still! -

poco più lento

- self in - to thy scabbard, rest and be still! -

poco più lento

- self in - to thy scabbard, rest and be still! -

poco più lento

- self in - to thy scabbard, rest and be still! -

Tempo I. *poco più lento*

f put up thy - self in - to thy scabbard, rest and be

f put up thy - self in - to thy scabbard, rest and be

f put up thy - self in - to thy scabbard, rest and be

f put up thy - self in - to thy scabbard, rest and be

poco più lento

p

H *dolce*

still! rest and be still! rest and be

dolce

still! rest and be still! rest and be

dolce

still! rest and be still! rest and be

dolce

still! rest and be still! rest and be

H $\text{♩} = 96.$

p *dolce*

p

still! _____ rest and be still! _____ rest

still! _____ rest and be still! _____ rest

still! _____ rest and be still! _____ rest

still! _____ rest and be still! _____ rest

The piano accompaniment consists of a grand staff with treble and bass clefs. The melody is primarily in the treble clef, featuring half notes and whole notes with ties. The bass clef provides harmonic support with sustained notes and ties.

and be still! _____ rest _____ and be still! *pp*

and be still! _____ rest _____ and be still! *pp*

and be still! _____ rest _____ and be still! *pp*

and be still! _____ rest _____ and be still! *pp*

The piano accompaniment continues with a grand staff. Measures 5-6 feature a melodic line in the treble clef with ties. Measures 7-8 show a more active piano part with chords and moving lines in both staves, marked *pp*.

Nº 24. SOLO. REFRAIN THY VOICE FROM WEEPING.

Maestoso. ♩ = 76. *Jeremiah.* *Lento ma non troppo.* ♩ = 60.

BASS. *mf*

ORGAN. *Gt f* *Ch. p*

16 & 8 ft

Thus saith the Lord: Re - frain thy voice from weeping, and thine

eyes from tears: for there is hope in thine end, there is hope in thine end. *CRSC.* Re - frain thy voice from

weeping, re - frain thy voice from weeping, and thine eyes from tears, and thine eyes from

f *dim.* *Sw.*

The musical score is written for Bass and Organ. The Bass part is in a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The Organ part consists of three staves: a right-hand treble staff, a left-hand bass staff, and a lower bass staff. The right-hand staff has a treble clef and a key signature of three flats. The left-hand and lower bass staves have bass clefs and a key signature of three flats. The tempo and mood markings are 'Maestoso' (♩ = 76) and 'Lento ma non troppo' (♩ = 60). The organ part includes dynamic markings 'Gt f' (Great, forte) and 'Ch. p' (Chorus, piano). The lyrics are: 'Thus saith the Lord: Re - frain thy voice from weeping, and thine eyes from tears: for there is hope in thine end, there is hope in thine end. Re - frain thy voice from weeping, re - frain thy voice from weeping, and thine eyes from tears, and thine eyes from'. The score includes various musical notations such as notes, rests, and dynamic markings.

$\text{♩} = 56.$

tears. For I know the thoughts that I

Ch. Sw.

think towards you, thoughts of peace and not of

e - - vil, thoughts of peace and not of e - - vil, to

give you an ex-pect - ed end, to

Ch. R.H. Sw.

give you an ex - pect - ed end. For I

know the thoughts that I think towards you, thoughts of

peace and not of e - - vil, thoughts of peace and not of

e - - vil, to give you an ex - pect - ed end, to

Ch.

Sw.

give you an ex-pect - ed end. Re - frain thy voice from

weep-ing, and thine eyes from tears: for there is hope in thine end, there is

hope in thine end. Re - frain thy voice from weep-ing, re - frain thy voice from

weeping, and thine eyes from tears, thine eyes from tears.

rall. *Tempo I.* *Tempo I.* *rall.* *Ch.* *cresc.* *cresc.* *dim.* *mf.* *Sw.*

Nº 25. SOLO. AGAIN SHALL BE HEARD IN THIS PLACE.

Moderato.

Quasi Recit. Jeremiah.

BASS.

ORGAN.

A - gain shall be heard in this place, which is de - so-late, the

Senza Pedale.

cresc.

voice of joy and the voice of glad-ness, the voice of the bridegroom, and the

cresc.

Andante maestoso. ♩ = 80.

voice of the bride, the voice of them that shall say Praise the Lord of

mf

hosts, for the Lord is good, for His mer-cy en - dur - eth for ev - er.

attacca.

Nº 26. CHORUS. SING WITH GLADNESS FOR JACOB.

Con spirito.

SOPRANO.
Sing with glad - ness for Ja - cob, and shout a - mong the chief of the

ALTO.
Sing with glad - ness for Ja - cob, and shout a - mong the chief of the

TENOR.
Sing with glad - ness for Ja - cob, and shout a - mong the chief of the

BASS.
Sing with glad - ness for Ja - cob, and shout a - mong the chief of the

Con spirito. ♩ = 132.
f

na - tions! For the Lord hath re-deem-ed Ja - cob, the Lord hath re-deem-ed

na - tions! For the Lord hath re-deem-ed Ja - cob, the Lord hath re-deem-ed

na - tions! For the Lord hath re-deem-ed Ja - cob, the Lord hath re-deem-ed

na - tions! For the Lord hath re-deem-ed Ja - cob, the Lord hath re-deem-ed

Ja - cob, and ransomed him, and ransomed him from the hands of the strong ones, and

Ja - cob, and ransomed him, and ransomed him from the hands of the strong ones, and

Ja - cob, and ransomed him, and ransomed him from the hands of the strong ones, and

Ja - cob, and ransomed him, and ransomed him from the hands of the strong ones, and

ransomed him, and ransomed him from the hands of the strong ones. Sing with gladness for

ransomed him, and ransomed him from the hands of the strong ones. Sing with gladness for

ransomed him, and ransomed him from the hands of the strong ones. Sing with gladness for

ransomed him, and ransomed him from the hands of the strong ones. Sing with gladness for

ff

Ja - cob, sing with gladness for Ja - cob. **A**

Ja - cob, sing with gladness for Ja - cob.

Ja - cob, sing with gladness for Ja - cob.

Ja - cob, sing with gladness for Ja - cob. *f* Praise the Lord of hosts, for the Lord is

A

f Praise the Lord of

f Praise the Lord of hosts, for the Lord is good, the Lord is good, for His

good, and His mer - cy en - dur - eth for ev - er, His mer -

f
Praise the Lord of hosts, for the Lord is
hosts, for the Lord is good, for His mer - cy en - dur - eth for
mer - cy en - dur - eth for ev - er, His mer - cy en -
-cy en - dur - eth for ev - er.

good, for His mer - cy en - dur - eth for ev - er, ——— for
ev - ——— - er, en - dur - eth for ev - er.
-dures for ev - er. Praise the Lord of hosts, for the
Praise the Lord of hosts, for the Lord is good, for His

ev - - er. Praise the Lord of hosts, for the

Praise the Lord of hosts, for the Lord is good, praise the Lord of

Lord is good, for His mer - cy en - dur - eth for ev - - -

mer - cy en - dur - eth, His mer - cy en - dur - eth for ev - er.

Lord is good, for His mer - cy en - dur - eth, en - dur - eth for -

hosts, for the Lord is good, - for His mer - cy en - dur - eth for -

- er, for ev - - - er.

Praise the Lord of hosts, for the

ev - er. Praise the Lord of hosts, for His mer-cy en -

ev - er. Praise the Lord of hosts, for His mer-cy en - dur - eth, en -

Praise the Lord of hosts, for the Lord is good, for His mer-cy en -

Lord is good, His mer - cy en - dur - eth, His mer-cy en -

B -dur - eth for ev - er. A - - - - -

-dur - eth for ev - er.

-dur - eth for ev - er.

-dur - eth for ev - er.

B -dur - eth for ev - er.

-dur - eth for ev - er.

-dur - eth for ev - er.

-dur - eth for ev - er.

First system of a musical score. It consists of four staves. The top staff is a vocal line with lyrics: -men, A - men, A - men, A - - - men, A - - - men, A -. The second staff is a piano accompaniment with a melodic line. The third and fourth staves are empty.

Second system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: A - men, A - men, A - - - men, A - men, A - men, -men, A - men, A - - - men, -men, A - men, A - men, A -. The second staff is a piano accompaniment with a melodic line. The third and fourth staves are empty.

C

A - - - men, A - men, A - - -

A - - - - - men, A - -

- - - men, A - - - - men, A - men, A -

- - - men, A - - - - men, A - - -

C

- men, A - - - - men, A - - - men, A - -

- men, A - - - - - men, A - - - - -

- men.

- men, A - -

D

-men. Praise the Lord of hosts, for the

-men, A - - - - - men, A - - - - -

Praise the Lord of hosts, for the Lord is good, A - - - - -

- men, A - - - - - men, A - - - - -

D

E

Lord is good, A - - - - - men, A - - - - -

-men, A - men. Praise the Lord of hosts, for the Lord

-men. Praise the Lord of hosts, for the

A - - - - - -men. -

E

F

- - men. Praise the Lord of hosts,

is good. A - - men. Praise the Lord of

Lord is good. A - - men, A - -

Praise the Lord of hosts, for the Lord

F

L.H.

ff

G

for the Lord is good. Praise the Lord of

hosts, for the Lord. is good.

- - men, A - men. Praise the Lord of hosts, for the

is good A - - men.

G

hosts, for the Lord is good, Praise the Lord of hosts, for the

Praise the Lord of hosts, for the Lord is good, A - men. Praise the Lord of

Lord is good, for His mer - cy en - dur - eth for ev - er.

Praise the Lord of hosts, for the Lord is good, A -

Lord is good, A - men.

hosts, for the Lord is good, A - men.

Praise the Lord of hosts, for He is good.

-men, for the Lord is good, A - men.

H

Praise the Lord of hosts, praise the Lord of hosts, for the Lord is good, for His mer - cy en -

Praise the Lord of hosts, praise the Lord of hosts, for the Lord is good, for His mer - cy en -

Praise the Lord of hosts, praise the Lord of hosts, for the Lord is good, for His mer - cy en -

Praise the Lord of hosts, praise the Lord of hosts, for the Lord is good, for His mer - cy en -

H^s

ff

-dur - eth for ev - er, en - dur - eth for ev - er. — A - men.

-dur - eth for ev - er, en - dur - eth for ev - er. — A - men.

-dur - eth for ev - er, en - dur - eth for ev - er. — A - men.

-dur - eth for ev - er, en - dur - eth for ev - er. — A - men.

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| 121. | May dance | Richard Hol | 3d. | 150. | Thou that thyself with death hast striven | Carl Reinecke | 2d. |
| 110. | Might I the bird be | Henry Smart | 4d. | 167. | To a skylark | Ch. H. Lloyd | 3d. |
| 96. | Morning thoughts | R. Schumann | 2d. | 54. | Twilight | Franz Abt | 3d. |
| 164. | Nanie | Henry Smart | 3d. | 66. | Twilight | G. Roberti | 3d. |
| 4. | Night sinks on the wave | Mendelssohn | 2d. | 118. | Upward | H. Marschner | 4d. |
| 61. | Now May again (4 voices) | B. Luard Selby | 2d. | 75. | Vicissitude | Joachim Raff | 4d. |
| 153. | Nurse's Song (A Two-part song) ... | Carl Reinecke | 2d. | 175. | Voice of the western wind | J. Barby | 3d. |
| 138. | O beautiful Violet (2 voices) | E. H. Thorne | 6d. | 60. | Vox Amoris | Otto Schweitzer | 3d. |
| 18. | O clap your hands | Carl Reinecke | 2d. | 83. | Waken, day is dawning | A. C. Mackenzie | 4d. |
| 146. | O oak thy mournful bier's prepared ... | Carl Reinecke | 2d. | 128. | Waken not the sleeper (2 voices) ... | Carl Reinecke | 2d. |
| 90. | O grateful evening | Henry Smart | 4d. | 42. | Wanderer's night-song | Dr. Hiller | 2d. |
| 157. | O happy fair Shield (Arr. by Henry Leslie) | Henry Smart | 4d. | 28. | Welcome to this place (4 voices) ... | Sir H. R. Bishop | 2d. |
| 5. | O Skylark, for thy wing | Mendelssohn | 6d. | 72. | What can the stars be | Joachim Raff | 3d. |
| 58. | O Lord, Thou hast searched (Surrexit Pastor Bonus), 4 voices | Franz Abt | 2d. | 38. | When does a maiden | Dr. Hiller | 3d. |
| 142. | Once again the day | Franz Abt | 2d. | 143. | When Evening's twilight | J. L. Hatton | 3d. |
| 57. | On departure | Mendelssohn | 4d. | 180. | When'er the sounding harp is heard | J. Brahms | 6d. |
| 150. | O praise the Lord (Laudate pueri) ... | Ch. Gounod | 6d. | 74. | When glows a heart | Joachim Raff | 4d. |
| 19. | O sing to God (Noël) | Henry Smart | 4d. | 87. | When two are lovers | Carl Reinecke | 2d. |
| 69. | Our home shall be on this bright isle | Carl Reinecke | 2d. | 11. | Where are the angels, mother ? ... | J. L. Hatton | 3d. |
| 94. | Over a grave | M. Hauptmann | 2d. | 140. | Where deepest shadows | Franz Abt | 3d. |
| 105. | O why, if thou art mine | F. Corder | 3d. | 34. | With a laugh, as we go round ... | W. S. Bennett | 4d. |
| 93. | Pangbourne | Franz Abt | 2d. | 151. | Woe to him (2 voices) | Carl Reinecke | 2d. |
| 147. | Parting beam of daylight | Dr. Hiller | 3d. | 163. | Ye shining stars | R. Wüstr | 3d. |
| 36. | Peace | G. Roberti | 3d. | 12. | Yet once again ("Magic Flute") ... | Mozart | 2d. |
| 64. | Peace | | | | Youth, Joy, and Hope | J. L. Hatton | 4d. |

(To be continued.)

NOVELLO'S ORIGINAL OCTAVO EDITION OF OPERAS.

Edited, and Corrected according to the Original Scores, by

NATALIA MACFARREN and BERTHOLD TOURS.

The English Translations by NATALIA MACFARREN and the REV. J. TROUTBECK, D.D., &c.

| | | Paper cover. | | Scarlet cloth. | | | Paper cover. | | Scarlet cloth. |
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| | | s. d. | s. d. | s. d. | | | s. d. | s. d. | s. d. |
| AUBER. | | | | | | | | | |
| FRA DIAVOLO. | French and English words | 3 | 6 | 5 0 | DON GIOVANNI. | Italian and English words | 3 | 6 | 5 0 |
| MASANIELLO. | French and English words | 3 | 6 | 5 0 | LE NOZZE DI FIGARO. | Italian and English words | 3 | 6 | 5 0 |
| BEETHOVEN. | | | | | | | | | |
| FIDELIO. | German and English words | 3 | 6 | 5 0 | DIE ZAUBERFLÖTE. | German and English words | 3 | 6 | 5 0 |
| BELLINI. | | | | | | | | | |
| NORMA. | Italian and English words | 3 | 6 | 5 0 | IL SERAGLIO. | German and English words | 3 | 6 | 5 0 |
| LA SONNAMBULA. | Italian and English words | 3 | 6 | 5 0 | BARON BODOG ORCZY. | | | | |
| I PURITANI. | Italian and English words | 3 | 6 | 5 0 | IL RINNEGATO ("The Renegade") | | 8 | 0 | |
| DONIZETTI. | | | | | | | | | |
| LUCIA DI LAMMERMOOR. | Italian and English words | 3 | 6 | 5 0 | IL TROVATORE. | Italian and English words | 3 | 6 | 5 0 |
| LUCREZIA BORGIA. | Italian and English words | 3 | 6 | 5 0 | RIGOLETTO. | Italian and English words | 3 | 6 | 5 0 |
| LA FIGLIA DEL REGGIMENTO. | Italian and English words | 3 | 6 | 5 0 | LA TRAVIATA. | Italian and English words | 3 | 6 | 5 0 |
| FLOTOW. | | | | | | | | | |
| MARTHA. | German and English words | 3 | 6 | 5 0 | ERNANI. | Italian and English words | 3 | 6 | 5 0 |
| GLUCK. | | | | | | | | | |
| IPHIGENIA IN AULIS. | French and English words | 3 | 6 | 5 0 | WAGNER. | | | | |
| IPHIGENIA IN TAURIS. | French and English words | 3 | 6 | 5 0 | TRISTAN AND ISOLDE. | German or English words | 10 | 0 | |
| MACKENZIE. | | | | | | | | | |
| COLOMBA | | 5 | 0 | 7 6 | TANNHÆUSER. | German and English words | 3 | 6 | 5 0 |
| Ditto, | German words | 8 | 0 | | LOHENGRIN. | German and English words | 3 | 6 | 5 0 |
| MEYERBEER. | | | | | | | | | |
| L'ETOILE DU NORD. | Italian and English words | 5 | 0 | 7 6 | FLYING DUTCHMAN. | German and English words | 3 | 6 | 5 0 |
| ROSSINI. | | | | | | | | | |
| IL BARBIERE. | Italian and English words | 3 | 6 | 5 0 | RIENZI. | German, Italian, and English words | 5 | 0 | 7 6 |
| GUILLAUME TELL. | French and English words | 5 | 0 | 7 6 | WEBER. | | | | |
| MOZART. | | | | | | | | | |
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NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

| | Paper Cover. | Paper Boards. | Red- Cloth. |
|---|-----------------|------------------|----------------|
| FRANZ ABT. | | | |
| THE FAYS' FROLIC (Female voices) ... | 2/6 | — | — |
| SPRINGTIME (ditto) ... | 2/6 | — | — |
| THE GOLDEN CITY (ditto) ... | 2/6 | — | — |
| THE WISHING STONE (ditto) ... | 2/6 | — | — |
| THE WATER FAIRIES (ditto) ... | 2/6 | — | — |
| THE SILVER CLOUD (ditto) ... | 2/6 | — | — |
| MINSTER BELLS (ditto) ... | 2/6 | — | — |
| W. CROWTHER-ALWYN. | | | |
| MASS IN F (Latin and English) ... | 3/0 | — | 5/0 |
| THOMAS ANDERTON. | | | |
| THE NORMAN BARON ... | 1/0 | — | — |
| WRECK OF THE HESPERUS ... | 1/0 | — | — |
| P. ARMES. | | | |
| HEZEKIAH ... | 2/6 | — | — |
| ST. JOHN THE EVANGELIST ... | 2/6 | — | — |
| E. ASPA. | | | |
| THE GIPSIES ... | 1/0 | — | — |
| ENDYMION ... | 4/0 | — | — |
| ASTORGA. | | | |
| STABAT MATER ... | 1/0 | 1/6 | — |
| BACH. | | | |
| THE PASSION (S. MATTHEW) ... | 2/0 | 2/6 | 4/0 |
| THE PASSION (S. JOHN) ... | 2/0 | 2/6 | 4/0 |
| CHRISTMAS ORATORIO ... | 2/0 | 2/6 | 4/0 |
| MAGNIFICAT ... | 1/0 | — | — |
| MISSA BREVIS, IN A ... | 1/0 | — | — |
| GOD GOETH UP WITH SHOUTING ... | 1/0 | — | — |
| GOD SO LOVED THE WORLD ... | 1/0 | — | — |
| GOD'S TIME IS THE BEST ... | 1/0 | — | — |
| MY SPIRIT WAS IN HEAVINESS ... | 1/0 | — | — |
| O LIGHT EVERLASTING ... | 1/0 | — | — |
| BIDE WITH US ... | 1/0 | — | — |
| A STRONGHOLD SURE ... | 1/0 | — | — |
| BE NOT AFRAID ... | 0/6 | — | — |
| DITTO, SOL-FA, 0/4. | | | |
| BLESSING, GLORY, AND WISDOM ... | 0/6 | — | — |
| I WRESTLE AND PRAY ... | 0/4 | — | — |
| THOU GUIDE OF ISRAEL ... | 1/0 | — | — |
| J. BARNBY. | | | |
| REBEKAH ... | 1/0 | 1/6 | 2/6 |
| THE LORD IS KING (Psalm 97) ... | 1/6 | 2/0 | — |
| J. F. BARNETT. | | | |
| THE RAISING OF LAZARUS ... | 6/6 | — | 9/0 |
| BEETHOVEN. | | | |
| RUINS OF ATHENS ... | 1/0 | 1/6 | 2/6 |
| ENGEDI; OR, DAVID IN THE WILDERNESS ... | 1/0 | 1/6 | 2/6 |
| MOUNT OF OLIVES ... | 1/0 | 1/6 | 2/6 |
| MASS IN C ... | 1/0 | 1/6 | 2/6 |
| COMMUNION SERVICE IN C ... | 1/6 | — | 3/0 |
| MASS IN D ... | 2/0 | 2/6 | 4/0 |
| THE CHORAL SYMPHONY ... | 2/6 | — | — |
| DITTO, THE VOCAL PORTION | | | |
| THE CHORAL FANTASIA ... | 1/0 | — | — |
| A CALM SEA AND A PROSPEROUS VOYAGE ... | 0/4 | — | — |
| MEET, AS THOU LIVEDST, HAST THOU ... | — | — | — |
| DEPARTED ... | 0/2 | — | — |
| WILFRED BENDALL. | | | |
| THE LADY OF SHALOTT (Female voices) ... | 2/6 | — | — |
| SIR JULIUS BENEDICT. | | | |
| ST. PETER ... | 3/0 | 3/6 | 5/0 |
| SIR W. STERNDALÉ BENNETT. | | | |
| THE MAY QUEEN ... | 3/0 | 3/6 | 5/0 |
| DITTO, SOL-FA, 1/0. | | | |
| THE WOMAN OF SAMARIA ... | 4/0 | — | 6/0 |
| DITTO, SOL-FA, 1/0. | | | |
| INTERNATIONAL EXHIBITION ODE (1862) ... | 1/0 | — | — |
| W. R. BEXFIELD. | | | |
| ISRAEL RESTORED ... | 4/0 | — | 6/0 |
| J. BRADFORD. | | | |
| PRAISE THE LORD ... | 2/0 | — | — |
| W. F. BRADSHAW. | | | |
| GASPAR BECERRA ... | 1/6 | — | — |
| J. BRAHMS. | | | |
| A SONG OF DESTINY ... | 1/0 | — | — |
| J. F. BRIDGE. | | | |
| MOUNT MORIAH ... | 3/0 | — | — |
| BOADICEA ... | 2/6 | — | — |
| EDWARD BUNNETT. | | | |
| OUT OF THE DEEP (Psalm 130) ... | 1/0 | — | — |
| CARISSIMI. | | | |
| JEPHTHAH ... | 1/0 | — | — |

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|---|------|-----|-----|
| F. D. CARNELL. | | | |
| SUPPLICATION ... | 5/0 | — | — |
| GEORGE CARTER. | | | |
| SINFONIA CANTATA (Psalm 116) ... | 2/0 | — | 3/6 |
| WILLIAM CARTER. | | | |
| PLACIDA ... | 2/0 | 2/6 | 4/0 |
| CHERUBINI. | | | |
| REQUIEM MASS, C MINOR (Latin and English) ... | 1/0 | 1/6 | 2/6 |
| SECOND MASS, IN D MINOR ... | 2/0 | 2/6 | 3/6 |
| THIRD MASS (CORONATION) ... | 1/0 | 1/6 | 2/6 |
| FOURTH MASS, IN C ... | 1/0 | 1/6 | 2/6 |
| E. T. CHIPP. | | | |
| JOB ... | 4/0 | — | — |
| NAOMI ... | 5/0 | — | — |
| SIR MICHAEL COSTA. | | | |
| THE DREAM ... | 1/0 | — | — |
| W. CRESER. | | | |
| EUDORA (A dramatic Idyl) ... | 2/6 | — | — |
| W. CROTCH. | | | |
| PALESTINE ... | 3/0 | 3/6 | 5/0 |
| W. H. CUMMINGS. | | | |
| THE FAIRY RING ... | 2/6 | — | — |
| W. G. CUSINS. | | | |
| TE DEUM ... | 1/6 | — | — |
| FÉLICIEN DAVID. | | | |
| THE DESERT (Male voices) ... | 1/6 | 2/0 | — |
| P. H. DIEMER. | | | |
| BETHANY ... | 4/0 | — | — |
| M. E. DOORLY. | | | |
| LAZARUS ... | 2/6 | — | — |
| ANTON DVORÁK. | | | |
| STABAT MATER ... | 2/6 | 3/0 | 4/0 |
| A. E. DYER. | | | |
| SALVATOR MUNDI ... | 2/6 | — | — |
| HENRY FARMER. | | | |
| MASS IN B FLAT (Latin and English) ... | 2/0 | 2/6 | 3/6 |
| JOHN FARMER. | | | |
| CHRIST AND HIS SOLDIERS ... | 3/0 | — | 4/0 |
| CINDERELLA (A Fairy Opera) ... | 4/0 | — | 6/0 |
| NIELS W. GADE. | | | |
| PSYCHE ... | 2/6 | 3/0 | 4/0 |
| SPRING'S MESSAGE ... | 0/8 | — | — |
| ERL-KING'S DAUGHTER ... | 1/0 | 1/6 | 2/6 |
| DITTO, SOL-FA, 0/9. | | | |
| ZION ... | 1/0 | 1/6 | 2/0 |
| THE CRUSADERS ... | 2/0 | 2/6 | 4/0 |
| DITTO, SOL-FA, 1/0. | | | |
| COMALA ... | 2/0 | 2/6 | 4/0 |
| CHRISTMAS EVE ... | 1/0 | 1/6 | — |
| HENRY GADSBY. | | | |
| ALCESTIS (Male voices) ... | 4/0 | — | — |
| LORD OF THE ISLES ... | 4/0 | — | — |
| COLUMBUS (Male voices) ... | 2/6 | — | — |
| G. GARRETT. | | | |
| THE SHUNAMMITE ... | 3/0 | — | — |
| A. R. GAUL. | | | |
| PASSION SERVICE ... | 2/6 | 3/0 | 4/0 |
| RUTH ... | 2/0 | 2/6 | 4/0 |
| THE HOLY CITY ... | 2/6 | 3/0 | 4/0 |
| DITTO, SOL-FA, 1/0. | | | |
| F. A. GILL. | | | |
| THE LORD OF BURLEIGH ... | 2/6 | — | 5/0 |
| F. E. GLADSTONE. | | | |
| PHILIPPI ... | 2/6 | — | — |
| HERMANN GOETZ. | | | |
| BY THE WATERS OF BABYLON (Psalm 137) ... | 1/0 | — | — |
| NGENIA ... | 1/0 | — | — |
| CH. GOUNOD. | | | |
| THE REDEMPTION (English words) ... | 5/0 | 6/0 | 7/6 |
| DITTO, SOL-FA, 1/0. | | | |
| DEUTER ... | 2/0 | — | — |
| DEUTER ... | 3/4 | — | — |
| DEUTER ... | 10/0 | — | — |
| MESSE SOLENNELLE (St. CECILIA) ... | 1/0 | 1/6 | 2/6 |
| COMMUNION SERVICE (Messe Solennelle) ... | 1/6 | 2/0 | 3/0 |
| TROISIEME MESSE SOLENNELLE ... | 2/6 | — | — |
| DE PROFUNDIS (130th Psalm) (Latin Words) ... | 1/0 | — | — |
| DITTO, (Out of darkness) | | | |
| THE SEVEN WORDS OF OUR SAVIOUR ON ... | 1/0 | — | — |
| THE CROSS (Filiae Jerusalem) ... | 1/0 | — | — |
| DAUGHTERS OF JERUSALEM ... | 1/0 | — | — |
| GALLIA ... | 1/0 | — | — |
| DITTO, SOL-FA, 0/4. | | | |

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

| | | | | Paper Cover. | Paper Boards. | Savoy Cloth. |
|---|-----|-----|-----|-----------------|------------------|-----------------|
| C. H. GRAUN. | | | | | | |
| THE PASSION OF OUR LORD (Der Tod Jesu) ... | 2/0 | 2/6 | 4/0 | | | |
| TE DEUM ... | 2/0 | 2/6 | 4/0 | | | |
| J. O. GRIMM. | | | | | | |
| THE SOUL'S ASPIRATION ... | 1/0 | — | — | | | |
| HANDEL. | | | | | | |
| SEMELE... .. | 3/0 | 3/6 | 5/0 | | | |
| THE PASSION | 3/0 | 3/6 | 5/0 | | | |
| THE TRIUMPH OF TIME AND TRUTH... .. | 3/0 | 3/6 | 5/0 | | | |
| ALEXANDER BALUS | 3/0 | 3/6 | 5/0 | | | |
| HERCULES | 3/0 | 3/6 | 5/0 | | | |
| ATHALIAH | 3/0 | 3/6 | 5/0 | | | |
| ESTHER... .. | 3/0 | 3/6 | 5/0 | | | |
| SUSANNA | 3/0 | 3/6 | 5/0 | | | |
| THEODORA | 3/0 | 3/6 | 5/0 | | | |
| BELSHAZZAR | 3/0 | 3/6 | 5/0 | | | |
| THE MESSIAH, edited by V. Novello ... | 2/0 | 2/6 | 4/0 | | | |
| THE MESSIAH, ditto, Pocket Edition ... | 1/0 | 1/6 | 2/0 | | | |
| THE MESSIAH, edited by W. T. Best ... | 2/0 | 2/6 | 4/0 | | | |
| ISRAEL IN EGYPT, edited by Mendelssohn ... | 2/0 | 2/6 | 4/0 | | | |
| ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit. | 1/0 | 1/6 | 2/0 | | | |
| JUDAS MACCABÆUS | 2/0 | 2/6 | 4/0 | | | |
| JUDAS MACCABÆUS, Pocket Edition ... | 1/0 | 1/6 | 2/0 | | | |
| SAMSON | 2/0 | 2/6 | 4/0 | | | |
| SOLOMON | 2/0 | 2/6 | 4/0 | | | |
| JEPHTHA | 2/0 | 2/6 | 4/0 | | | |
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